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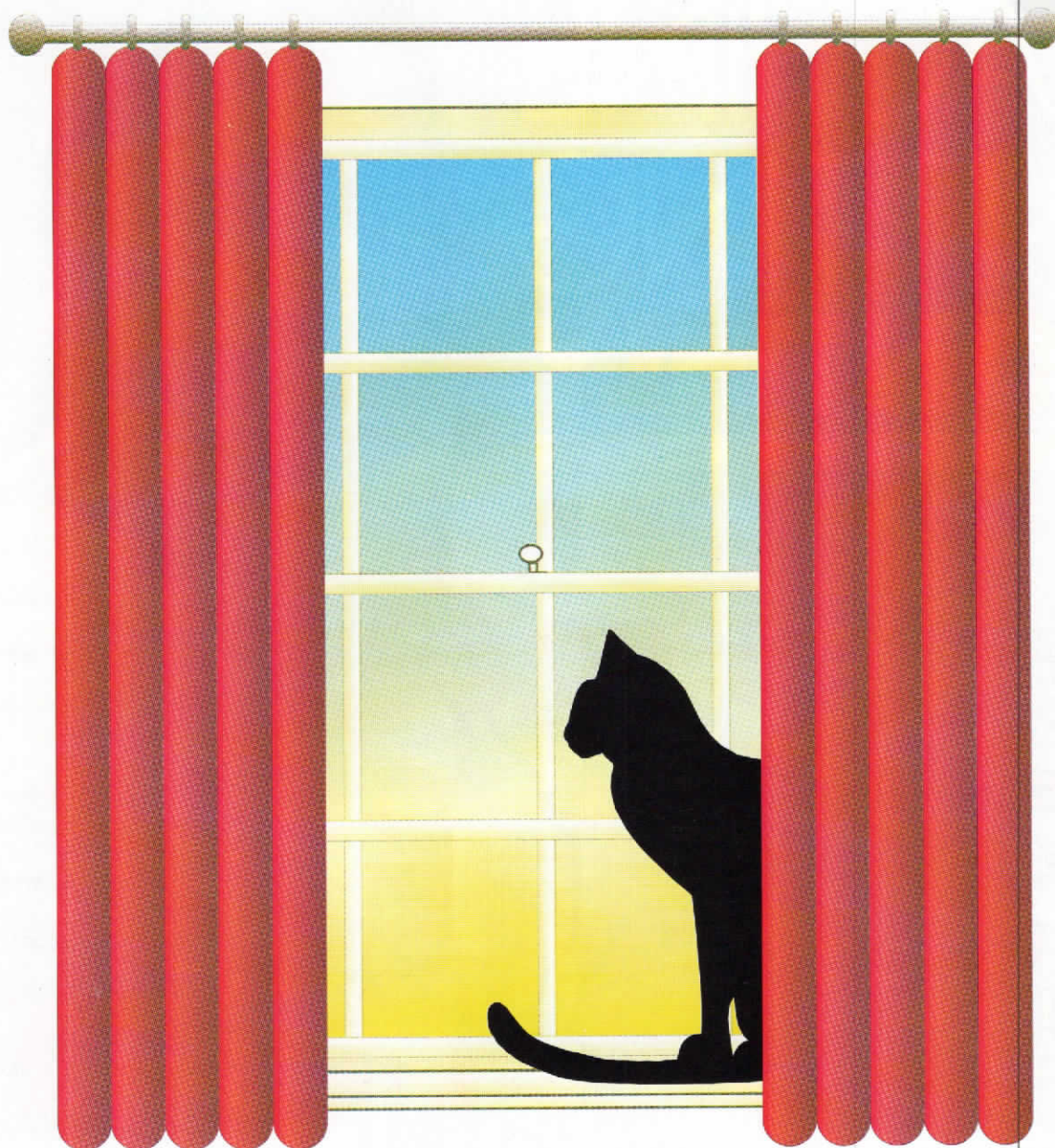


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## ABBREVIATIONS

alt = alternate(ly)  
 beg = beginning  
 ch = chain  
 cm = centimetres  
 cont = continue(ing)  
 dc = double crochet  
 dec = decrease(ing)  
 foll = following  
 g = grams  
 HP = holding position  
 in = inch(es)  
 inc = increase(ing)  
 K = knit  
 mm = millimetres  
 MT = main tension  
 MT-1, MT-2, MT-3 = one, two, three  
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three  
 full sizes looser than main tension  
 MY = main yarn  
 N(s) = needle(s)  
 NWP = non working position  
 P = purl  
 patt = pattern  
 RC = row counter  
 rem = remain(ing)  
 rep = repeat  
 ss = stitch size  
 st(s) = stitch(es)  
 st st = stocking stitch  
 tog = together  
 UWP = upper working position  
 WP = working position  
 WY = waste yarn

## YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

## MOCK RIB

**Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.**

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

## QUICK CAST-ON

**This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.**

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

## YARN GUIDE

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## Dear Readers,

If you regularly read our letters page, Dear Anne, you'll have seen Eve Whitelegg's comments on knitting magazines in general. This month we print the response of a few readers, both agreeing and disagreeing with her point of view.

However, we don't think Eve will criticise this month's patterns for lacking elegance and style and there's interesting reading about other knitters as well as a piece from Pat Coulston recommending tender loving care in looking after your machine, so we hope she (and all readers) will enjoy this issue.

We hear there is a severe shortage of clothes for the, sometimes incredibly tiny, premature babies who are cared for in the specialised units of hospitals throughout the country. Heat loss through the head is a particular risk and Joan Lafferty has written patterns for a helmet or bonnet in "minute" sizes which we publish this month. These hats are so little that they could be made during your favourite TV programme, so we have included hand-knitting instructions and there's no need to make ties since nursing staff use non-slip tapes placed where they are needed.

In Duomatic Update we have an article by Olive Jinkings who is also the subject of our Spotlight this month. Olive will be writing an occasional piece for Passap and Pfaff knitters and we are pleased to welcome her to our pages.

Finally, don't forget you can still order Ann Kite videos at special summer prices!

*Sheila*

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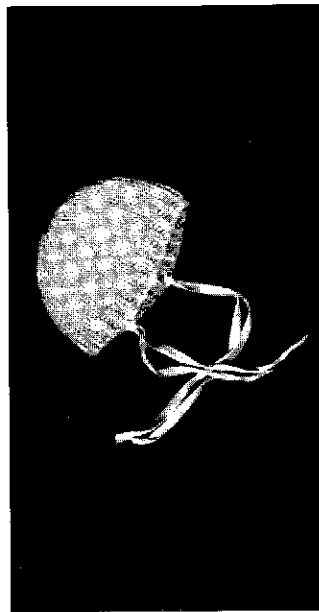
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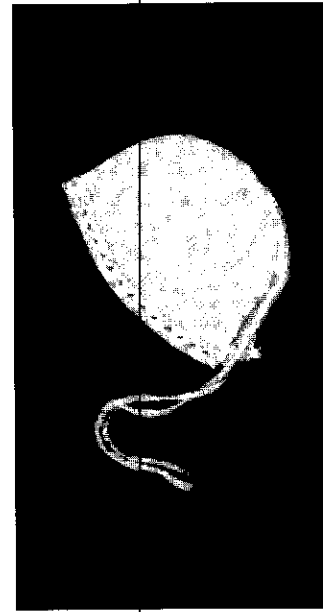
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### Regular contributors

Diane Bennett  
Pat Coulston  
Mary Dowse  
Hazel Duignan  
Maggie Dyke

Debbie Kendall  
Ann Kite  
Joan Lafferty  
Jo Newton  
Wendy Phillips

### • PHOTO CREDITS •

This month's patterns were photographed with the following accessories:

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| Page 9:  | Jewellery, DEBENHAMS.                                     |
| Page 16: | Trousers, FREEMANS.                                       |
| Page 25: | Trousers, EMPIRE. Earrings, FENWICKS.<br>Bracelet, CAURA. |
| Page 29: | Skirt and body, C&A.<br>Jewellery, HOUSE OF FRASER.       |
| Page 33: | Trousers and body, C&A.<br>Earrings, HOUSE OF FRASER.     |

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# Newsline

Machine knitters are always interested in the latest developments so don't forget to let us know when you have a new product for our readers. The address and fax number are on page 5.

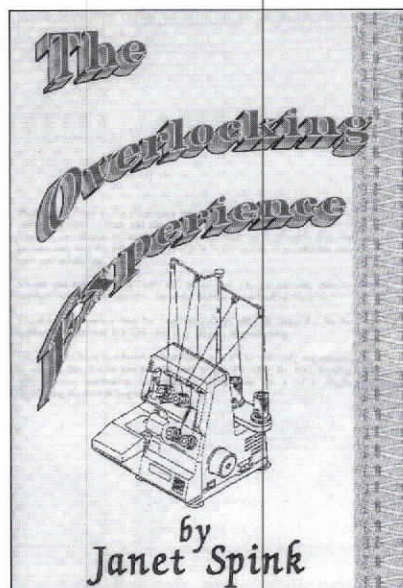
## THE OVERLOCKING EXPERIENCE

Janet Spink has given knitters an array of books, one of the most popular being **Nice and Easy Necks**. Those of you that have Sky television may have seen Janet on QVC demonstrating overlockers. In her latest book, **The Overlocking Experience**, Janet tells us all about overlockers – what they do, how to choose one, the type of thread to use, threading the

overlocker, identifying the controls and the sewing techniques which include overlocking knitwear.

The book has lots of illustrations so, at a glance, you can see just what to do and how to make the most of any overlocker. Normally priced at £5.99, the book is available to MKM readers for only £4.99 (plus 45p p&p) until the end of July 1997. Please order direct from Janet.

Janet has also made an excellent video about the various overlocking techniques. She demonstrates how to chain off, tidy seams and attach neckbands to knitwear to give a truly professional finish. Flat lock seams and the use of the differential feed are shown together with a choice of narrow hems, rolled hems and blind hems. This person-to-person video costs £10.99.



Two day workshops on overlocking are also being organised – one day learning techniques and one day producing a garment to put them into practise – just send a sae for details.

Incidentally, a sae to Janet Spink will bring you details of her next **Knit-in Holidays** at Brighton (2nd to 7th November 1997 and 31st January to 2nd February, 1998) if you missed reading about them in the May issue.

Janet Spink  
PO Box 618  
Norwich NR7 0HW

## NEW POSH FROCKS 1997

Ann Brown is celebrating 10 years of **Posh Frock Designs** and has produced six new books with some very exciting designs.

**Book 36:** If you fancy knitting Jacquard, Ann has designed a smart jacket with turn back collar. The jacket can be knitted on standard gauge machines with ribber, or on a Passap. It is knitted in Bramwell's Hobby and has striped backing; sizes to fit bust 32 to 48 inches. The book is priced at £3.00.

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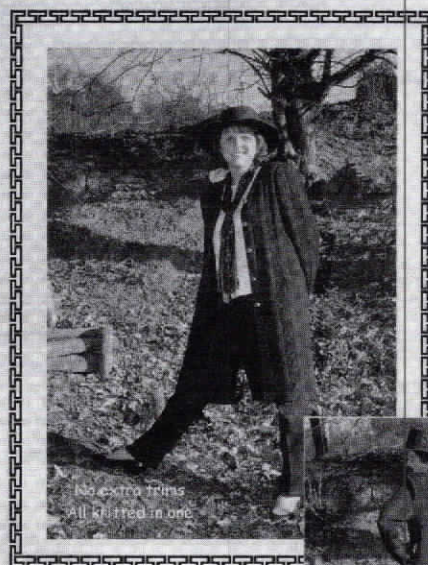
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**Book 38:** This is a beautiful woven mohair jacket with cross over collar. Suitable for standard gauge machines, using a 4-ply Mohair and Bramwell's Silky. Sizes to fit 34 to 48 inch bust. Price £3.00.

**Book 40:** A woven wool jacket suitable for those long walks on chilly autumn evenings. Using Simply Shetland Merino wool, the pattern is suitable for standard gauge machines and is sized to fit bust 34 to 48 inches. Price £3.00.

**Book 42:** This features a Fair Isle jumper and sun-ray pleated skirt knitted in Bramwell's Hobby and a 4-ply chenille. It is suitable for standard gauge machines, fits bust sizes 34 to 48 inches and is priced at £4.00.

**Books 43 & 44:** Both books are based on a really exciting longline jacket in a ribbed pattern. The same jacket is paired with trousers in Book 44 (price £5.00) and a skirt in Book 43 (price £4.00). The jacket is knitted in Bramwell's Hobby and the trousers use Hobby and Silky.

The trousers have been plated to ensure that the Silky yarn lies on

the inside of the fabric and the Hobby on the outside. This is so that the knops of the Hobby yarn do not feel rough or lumpy next to the skin. The designer says the trousers will not knee or seat.

All the books can be obtained by mail order. Please add 60p postage and packing for one item or 85p for two items or more. Readers overseas may pay by Visa or Mastercard; post and packing will be added at Airmail cost. Please order from:-

**Posh Frocks by Ann Brown**  
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#### THE KNITTING AND CROCHET GUILD

The Knitting and Crochet Guild Collection Group are developing a series of kits inspired by, or based on, items from the Guild Collection.

**Kit 3** is for a crochet throw designed by Guild member Sandra Inskip and inspired by the Guild's Collection of Victorian and Edwardian crochet edgings. The throw has a rustic look with ripple stitch

centre, a traditional filet crochet border and dragonfly tassel and fringes along two sides. It is made in Aran-weight handicraft cotton, in cream or white, and measures 100 x 112cm (40 x 44 inches) excluding the fringe.

The kits cost £12.50 plus £1.25 for postage and packaging. Please make cheques payable to "The Knitting & Crochet Guild Collection" and send with your order to:-

**The Knitting & Crochet Guild Collection,**  
PO Box HH1,  
Leeds LS8 2YB

#### DESIGNAKNIT A SWEATER

Diane Bennett's latest book is invaluable for the DesignaKnit 6 owner. Lavishly illustrated, it takes the user through the design and knitting of a patterned sweater, step-by-step.

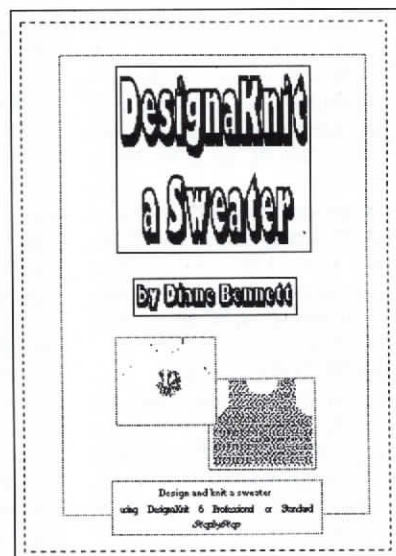
Starting with opening the program, it covers the design of the sweater and stitch pattern, the combining of these together,

then printing (for owners of punchcard machines and those without a link), or transferring the pattern to the knitting machine (for owners of electronic machines) and interactive knitting.

The book is available from your dealer for £5.25 or, for £5.50 including postage, direct from:-

**Diane Bennett**  
9 Huntley Grove, Nailsea  
Bristol BS19 2UQ

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## BACK

With carriage at right and using MY, cast on 135 [141, 149, 155, 163] sts at centre of machine in 1x1 rib with extra st at right. \*\* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 36 rows. Transfer sts for st st \*\*. Set RC at 000 \*\*. Using MT, K 100 [100, 104, 104, 108] rows. Place marker at each end. K 80 [86, 90, 92, 94] rows. RC shows 180 [186, 194, 196, 202].

## SHAPE SHOULDERS

Set carriage to hold. Push 10 [12, 13, 13, 14] Ns at opposite end to carriage to HP on next 4 [2, 2, 6, 6] rows and 11 [11, 12, 13, 14] Ns on foll 4 [6, 6, 2, 2] rows. Break yarn. Push all Ns from HP to UWP. K 1 row. Push 42 [45, 49, 52, 56] Ns at left and right to HP. Using WY, K a few rows over rem 51 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

## FRONT

Work as for Back to \*\*. Using MT and starting patt at the appropriate RC number, K 100 [100, 104, 104, 108] rows. Place marker at each end. K 46 [52, 56, 58, 60] rows. RC shows 146 [152, 160, 162, 168].

## SHAPE NECK

Push 93 [96, 100, 103, 107] Ns at left to HP and cont on rem sts for first side. K 35 rows.

## SHAPE SHOULDER

Push 10 [12, 13, 13, 14] Ns at opposite end to carriage to HP, K 2 rows. Push 10 [11, 12, 13, 14] Ns at opposite end to carriage to HP, K 2 rows. Push 11 [11, 12, 13, 14] Ns at opposite end to carriage to HP, K 2 rows. Push Ns at opposite end to carriage from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 42 [45, 49, 52, 56] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 51 Ns from HP to UWP. Push 29

# CAP-SLEEVED TOP

1

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

## MATERIALS

**Bramwell Hobby.** (Yarn Guide No.6.)

1 x 500 g cone in Brown.

**Bramwell Silky.** (Yarn Guide No.5.)

1 x 500 g cone in Brown.

Use one end of each together throughout (MY).

## GARMENT WEIGHT

Finished garment in third size, weighs 175 g.

*The fibre content of Hobby is 83% Acrylic, 17% Nylon. Silky is 100% Bright Acrylic. For further information about these yarns, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ Tel: 01282 779811.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

## MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 91 [95, 101, 105, 111] cm, 36 [37½, 40, 41½, 44] in.

Length to shoulder 49 [50, 52, 52.5, 54] cm, 19½ [20, 20½, 21, 21½] in.

Cap sleeve seam 6.5 cm, 2½ in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

29 stitches and 42.5 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5). Steam swatch well before measuring.

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

a) Either side of knitting can be used as the right side of garment, we used the knit side.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

## LADDER LACE BUTTERFLIES PATTERN

At RC 98 [104, 112, 114, 120], set carriage to hold. Push N 1 at right of centre 0 to HP. \* Transfer 1 st at each side of N(s) in HP on to adjacent N. Push empty Ns to NWP. K 6 rows. Push N(s) from HP to UWP. K 2 rows. Push empty Ns from NWP to WP. K 4 rows \*. Push N 7 at left and N 8 at right of centre 0 to HP. Repeat from \* to \*. Push N 14 at left and Ns 1 and 15 at right of centre 0 to HP. Repeat from \* to \*. Push Ns 7 and 21 at left and Ns 8 and 22 at right of centre 0 to HP. Repeat from \* to \*.

Shape neck here. On first side, push N 29 at right of centre 0 to HP. Repeat from \* to \*. Push N 36 at right of centre 0 to HP. Repeat from \* to \*. Push N 43 at right of centre 0 to HP. Repeat from \* to \*. Cont in st st. On second side, push N 28 at left of centre 0 to HP. Repeat from \* to \*. Push N 35 at left of centre 0 to HP. Repeat from \* to \*. Push N 42 at left of centre 0 to HP. Repeat from \* to \*. Cont in st st.

Maggie  
Andrews

adjacent Ns at left and right from NWP to WP. 109 Ns. Pick up 29 sts along each side of neck and place on to empty Ns. Using MY, K 1 row. Using WY, K a few rows and release from machine.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

## JOIN RIGHT SHOULDER

Push 42 [45, 49, 52, 56] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

## NECKBAND

With carriage at right and using MY, cast on 160 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 6 rows. Transfer sts for st st. Using MT, K 1 row. With wrong side facing, pick up sts around neck edge and place on to Ns. Unravel WY. K 1 row. Cast off.

## JOIN LEFT SHOULDER

Work as for Right Shoulder but read left shoulder for right shoulder. Steam shoulder seams, avoiding neckband.

## CAP SLEEVES

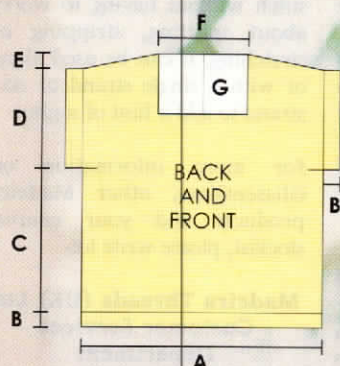
With carriage at right and using MY, cast on 110 [116, 122, 124, 128] sts at centre of machine in 1x1 rib. Work as for Back from \*\* to \*\*. Using MT, K 1 row. With wrong side facing, pick up sts between markers with shoulder seam at centre 0 and place on to Ns. K 1 row. Cast off.

## MAKING UP

Join side, cap sleeve and neckband seams. Make mitres at front corners of neckband. Steam side seams avoiding all ribs. Give final light press.



## Diagrams

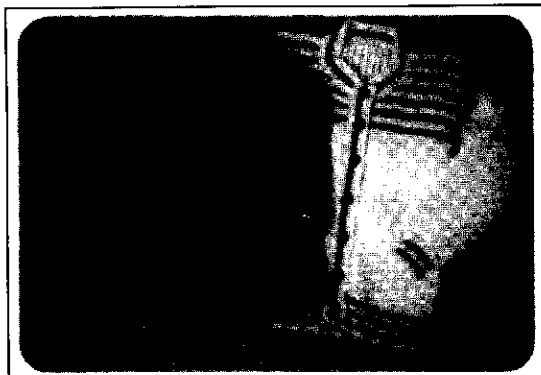


A = 46.5 [48.5, 51, 53, 56] cm  
 B = 6.5 cm  
 C = 23.5 [23.5, 24.5, 24.5, 25.5] cm  
 D = 19 [20, 21, 21.5, 22] cm  
 E = 2 cm  
 F = 17.5 cm  
 G = 10 cm

There are lots of other summer tops in Maggie's books SKIRTS AND TOPS, SUMMER WARDROBE, CLASSIC COLLECTION and COTTON TOPS COLLECTION, available direct from her at £4.50 each. For UK readers, post and packing is included, but please add 50p for Europe, or £1.00 for Rest of World. Sterling only. For illustrated catalogue please send S.A.E. or two International Reply Coupons. Order from:-

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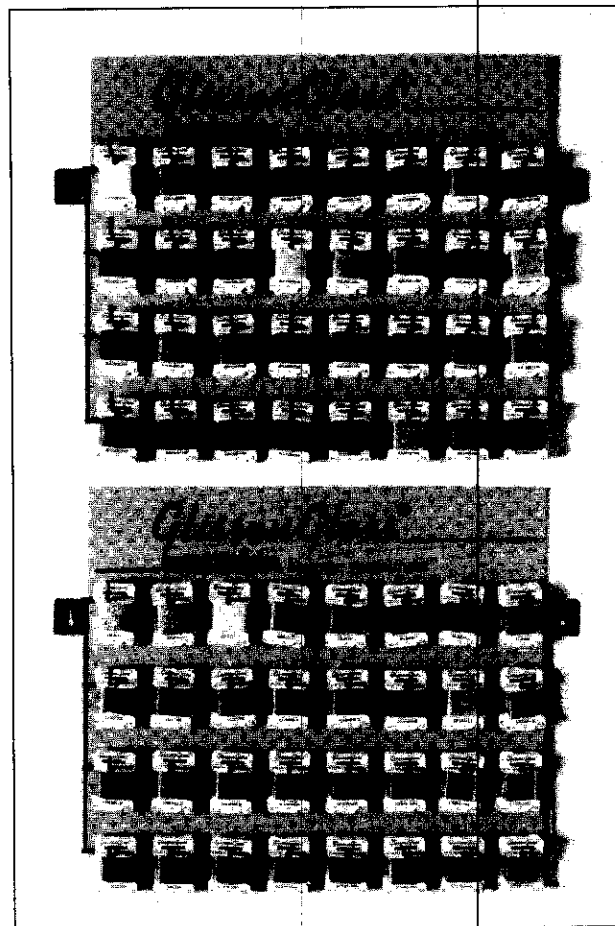
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### DIARY DATES

We have just received date details of the autumn exhibitions organised by International Craft & Hobby Fair.

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# Cut & Sew

## PATCHWORK QUILT

Hands up those knitters who still have not put scissors to knitted fabric! This article is just the one for you - a patchwork quilt made from knitting!

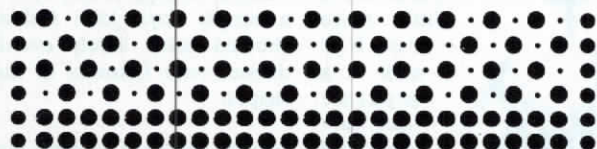
Debbie Kendall

A patchwork quilt can be any size as it does not need to fit and it's easy. Make this - and you will practise both cutting knitted fabric and sewing it with the sewing machine.

There are many ways of making a quilt but today, try the following simple quilt to fit a baby's pram.

### REQUIREMENTS

1. A few ounces of 4-ply yarn in two colours.
2. Punch Card 1, which looks like this:-



3. Backing fabric and lightweight wadding, both of which should be washable.

### METHOD

Knit five different lengths of knitting in Fair Isle, each using 46 stitches and 200 rows, as follows:-

#### STRIP 1

Knit in Fair Isle with the card rolling as usual.

#### STRIP 2

Knit with the card locked to obtain stripes.

#### STRIP 3

Knit with the machine set to elongation so that the card rotates every two rows.

#### STRIP 4

Knit in ordinary Fair Isle, but this time with the main colour in both feeders. This will give a solid colour in the same weight as the rest of the fabric.

#### STRIP 5

As for Strip 4, but use a contrast colour in both feeders.

Steam press the five pieces, as this stabilises the knitting and makes it easier to handle and cut. ➡

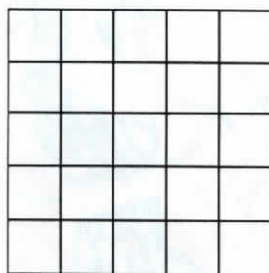
cm wide, so I measured 14 cm up from the bottom and cut straight across giving me a 14 x 14 cm square. From each length, I obtained five squares. Now take one square of each pattern and sew together as shown in Diagram 1, using a medium length straight stitch.

So that each seam is exactly the same width, sew with the edge of the sewing machine foot parallel with the edge of the two pieces. On my machine this gave me a seam allowance of 6 mm. Press all seam allowances open.



Repeat this to make four more pieces, taking care to change the order in which the patterned squares are sewn together. Again press all the seams open.

Lay the five pieces of knitting on a flat surface as shown in Diagram 2 to get the best arrangement of the various patterns. Take care that you have different patterns next to each other.



Take the first two pieces to be joined, pin them together where the seams of the squares meet. If you place the pins at right angles to the work, there will be no need to tack. Use a medium length straight stitch and sew these together using the same seam allowance as before. Repeat this with the third, fourth and fifth pieces. Press all of the seams open. Do not worry if this isn't looking quite as square a shape as it should be, as we are now going to add a backing fabric which will improve things!

Measure the quilt and cut a piece of backing fabric 3 cm bigger all the way around than the knitting. Cut the same size

piece in the light weight wadding.

Lay the backing fabric down on a flat surface and place the wadding on top of it. Now with the right side of the quilt facing you, place it down on top of the backing fabric. You have a sandwich of backing, wadding and knitted quilt with the seams of the quilt hidden. Pin the edges of the quilt to the backing and then tack the three layers, securely together, down the vertical seams. Now, using a long machine stitch, sew down the four vertical seam lines. You could, if you wish, sew across as well so that you have quilted in squares.

To finish the raw outer edges, turn the excess backing and wadding to the right side of the quilt. Turn under 6 mm and then stitch in place. Folding the backing and wadding together keeps the edge nice and plump and gives a good finish. Do not press the finished quilt or you will lose the quilted look!

This is a very simple and quick exercise to complete and will give you confidence to use both scissors and sewing machine on knitted fabric.

If you have enjoyed making this quilt think of all the varieties you could sew. Single motifs could be added, other colours, the name of the baby and/or the date it was born. You could use up ends of yarns and knit in many different colours... the options are endless. If you really had fun, you might consider making a single bed quilt. It would certainly be unique. It is possible to use any knitted pieces you have already made. For instance, we all have lots of tension swatches which could be put to a good use.

First, make sure that they are a similar weight and have the same washing properties. Press and then cut into the same size squares. Have fun arranging them in a pattern and then sew together as described earlier. Instead of using material for the backing it could be knitted.

The more often you take the scissors to knitted fabric, the more confidence you will gain. You find out that knitting doesn't disintegrate once cut, it is very well behaved. Once you are convinced of this, you will be able to use scissors and the sewing machine to good effect on your garments.

➡ Measure across the strip and, using this measurement, cut each length into squares. For example, my strip measured 14



# Masterclass

## For all ages

"You make a lot of little holes and put the wool all around."

Mary Dowse

Now is the time for "little summer tops" and a lot of them are very little indeed. Suits worn with a bra that shows, very transparent tops worn over nothing or very little, they are lovely on the young and dashing with a skinny or perfect figure but, sadly, not for me though I love seeing them and there are many possible variations.

Although there are lots of patterns for children and older ladies, teens and twenties do tend to be missed out, except for ordinary sweaters. I have been thinking about this, so here are a few ideas for them, as well as variations for those of us of mature age.

Most of us have several patterns for sweaters and it isn't very difficult to use the measurements for different stitches (it really isn't; it doesn't take a qualified designer to do it!) These ideas came to me when I was studying predictions for next winter and

one of the newer ideas seemed perfect for the summer, though a little draughty for the cold days of winter. Lace, with a great many holes, worn over nothing or very little; great on the young for parties or clubbing. On the catwalks and illustrated in many trade papers, skimpy little dresses with long or short skirts and often uneven hemlines, are made of holes with wool all around (or silk or nylon or whatever). Some of them need a Naomi Campbell or Liz Hurley inside them, but the young could wear them.

I'm still experimenting with lace on my machine but there is a limit to the size of holes you can make easily and I think crochet might be preferable. A chunky

machine with 3-ply or 4-ply might work but you need big holes! For everyone else, a simple eyelet lace made on your Silver Reed or old Knitmaster works. It's a little more trouble with a separate lace carriage but quite easy, so do have a go. This time I am going to make a simple eyelet lace with a solid pattern "darned in" with thicker yarn or fine ribbon, through the holes (you can, if you wish, arrange these to cover the strategic bits). This is one time when I don't want to use my fine gauge machine as the lace shouldn't be too delicate.

This lace doesn't take long to knit and if you are a beginner at lace knitting and sometimes have dropped stitches which develop into alarming holes rather quickly, sew round the holes to make a feature of them and, if another knitter points them out, say you wanted the holes! Yes, I know it's a bit of fun but so are summer tops. You can always make a perfect punch lace top to show that you can and these are pretty too.

If you are a real beginner with no lace carriage, make a top in very loose plain knitting, perhaps worn over a contrasting coloured "vest" underneath. You could try this on alternate needles to make it looser, though not for very hard wear, as the threads tend to catch.

One of the other ideas is to knit narrow bayadere stripes. These use up your odd yarns but do take a little more time since colour changes slow you up. A narrow Fair Isle stripe and a narrow lace stripe would look very good for a summer top whether skimpy or lavish, or for a simple skirt. John Galiano showed some lovely evening dresses with flounces in these stripes.

Straight pieces of knitting make lovely flounces and these would be wonderful on your fine gauge machine; you could use bits of the various patterns supplied with the machine. Do be careful to carry your threads up the side of your knitting so that you don't have endless ends to run in and, if you have many changes of colour, have them in sequence on the floor in front of the machine and feed them in by hand: these are for the experienced knitter!

Transparent yokes and a long flowing skirt with a tight slip under it, give an illusion of see-through without tears, so all the ideas can work for young or old but whenever I go to talks or knitting shows, there aren't many teenagers there. We don't always cater for the young who want new and dashing fashion which doesn't always suit those of us who are older. Why not? Mum usually knits for them, but







a lot of young people like making things. If they have never tried knitting or crochet, a very simple machine (and they can be picked up quite cheaply) and a crochet hook will make it possible. I have noticed that everyone in my family, from my grandmother, my mother, me and much younger relatives, all

go through a time of trying out new ideas in embroidery, knitting and crochet – even tatting and macramé, preferably anything quick to begin with. In the Art School where I taught, we had groups of beginners in knitting for one day a week and they made some amazing knits just in the one day.

Their own ideas are wonderful, but if you're a Mum teaching your children, do be open-minded. Don't daze them with science. There are lots of different ways of doing things, not necessarily just the orthodox. Don't say, "No, that's not the proper way!" Make sure that the machine is well-oiled, the needles

working, the brushes are clean and the yarn is an easy one that doesn't need elaborate waxing, then let them get on with it. You will learn a lot too and ideas flow thick and fast. Couldn't your knitting club start a section for the young so that all this lovely knitting goes on from strength to strength?



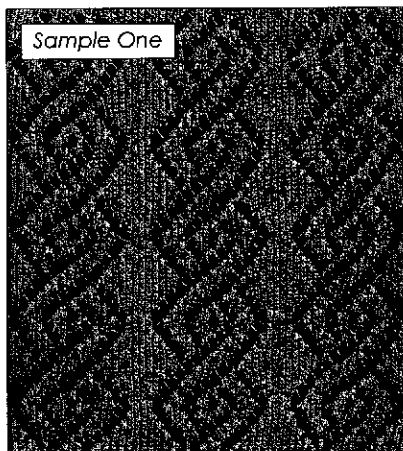
# Silver Special

## LOOKING AT LACE

### Part 2 - Transfer lace (SK580 and SK840)

We're doing Single Action Transfer Lace again this month but I'm using the Silver Reed LC580 - the lace carriage for the SK580 and SK840 machines.

Maggie Dyke



As promised, we're turning our attention to the standard gauge electronic machines this month for our second foray into lace. Once again, I've used one of the standard pattern cards which come with the lace carriage.

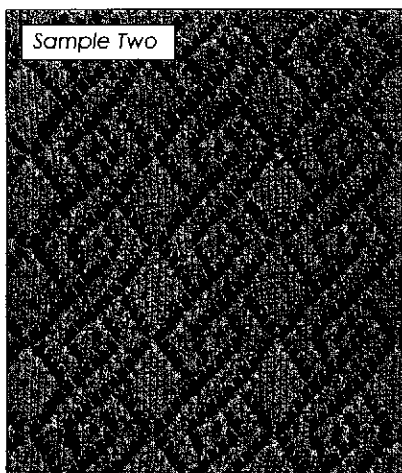
The card I've chosen is Card 1-L and the pattern used for all the samples is Pattern L-(6). All the variations are made by using different features of the machine - so no drawing out of cards is necessary! Who says I'm lazy?

Sample One shows the pattern card knitted exactly as standard. The Point Cams are set two

stitches in from the edge of the knitting. The Point Cams should always be set at least two stitches in from the edge of lace knitting. If the Point Cams were lined up with the end needles, the machine would pattern all the way across the row, with the possible consequence that the end stitches would commit hara-kiri and throw themselves off the edge, as there would be no needle to receive the stitch! Unless you want

suicidal stitches on your conscience, always set the Point Cams two stitches in.

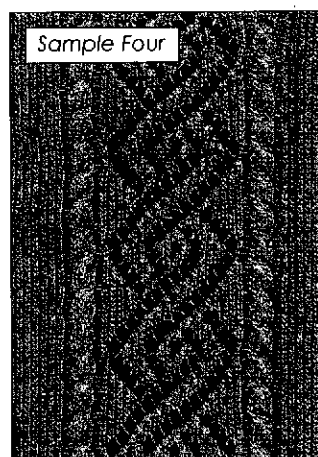
The Pattern Width Indicators



are set as indicated by the triangle mark on the card, at 0 and 14. Some of the pattern cards have two triangles marked below the pattern. This is because the Pattern Width Indicators have a choice of positions, with each setting giving a different appearance to the fabric.

The yarn I've used for the samples is Bramwell Celebration 25 and the shade is Peach. It knits like an absolute dream with the lace carriage and certainly did give cause for celebration!

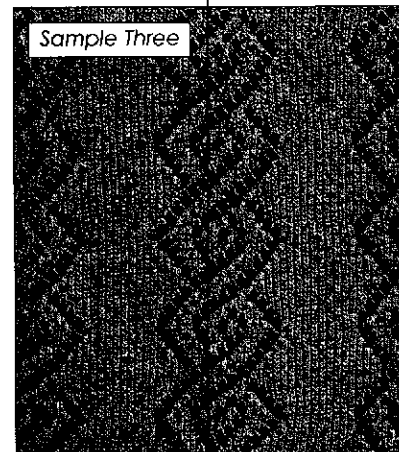
Samples Two and Three show variations of the basic pattern and they are both done by setting the Pattern Width Indicators to new positions. The



to 0 and 15 for Sample Two, joining the left and right-hand edges of the pattern with no stockinet stitches between and to 0 and 24 for Sample Three, which gives an extra wide stockinet band.

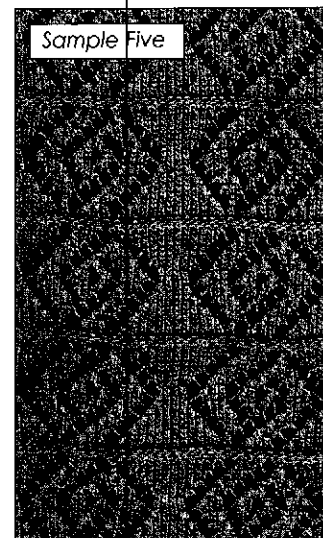
When moving the Pattern Width Indicators on a lace pattern, you need to check the pattern card to make sure two adjacent needles aren't going to transfer. The results can be very unpleasant if the stitch is trying to transfer itself on to the adjacent needle, which in turn is trying to transfer its own stitch on to the next needle along!

Another point to bear in mind is



what we do with the Needle One Cam. The first 14 rectangles at the left-hand side of the pattern card are used for the lace pattern. If you knit the pattern as standard, this is followed by four empty rectangles, which gives the space between each lace pattern repeat and which will knit in stockinet. Normally, when I'm setting the N 1 cam, I divide the width of the pattern by two (9, in this case, since the pattern is 18 stitches wide) and put the N 1 cam with the red line to the left of that needle.

The pattern width for Sample Three is 24 stitches wide, with the first 14 stitches to the right of the Needle One Cam making the lace pattern. If I use the principle outlined above and put the N 1 cam at needle 12 at the left of centre 0, the pattern will be off-centre. To position the N 1 cam for an off-set pattern like this, I look at the width of the actual lace pattern, ignoring the





stockinet stitches (14 stitches in this case) and divide that by two. This tells me to put the N 1 cam at needle 7. This makes the lace pattern appear over the centre 14 needles of the machine. Simple and obvious when you think about it, but it made my brain ache working it out!

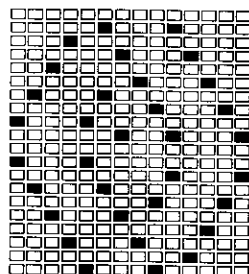
Sample Four combines cables and lace. The machine is set to knit a single motif, using the 14 stitches of the pattern from the left of the card, ignoring the stockinet stitches. The Point Cams are set at 7 (L) and 7 (R). The Needle One Cam is set at 7 (L). It doesn't matter where the right Pattern Width Indicator is set, as long as it's more than 14. The left Pattern Width Indicator should be set at 0. The lace pattern is made over the centre 14 stitches (seven at the left and right of centre 0). Needle 8 at either side is left completely to its own devices. Needles 9 and 14 at either side of centre 0 are the stitches on either side of the cable. These should be dropped and reformed plainwise when the length of knitting is completed. The outer stitches (furthest away from the lace) are replaced first, making the cables curve in towards the lace pattern.

Some handworked garter stitch is included in Sample Five. Set the machine as for Sample One (that is, to knit the lace pattern as standard). Knit two rows stockinet with the card locked on row 1. \* Drop each stitch, one at a time, down two rows and reform plainwise. Repeat this across the row.

Knit two more stockinet rows and set the machine to knit 20 rows single action lace (this is one complete repeat of the pattern card). When the card returns to row 1, lock the card and knit four rows stockinet \*. Repeat from \* to \*.

More lace again next month – on the standard gauge electronic machine, but then we'll be having a go at some fashion lace.

Card 1-L, Pattern L-(6)

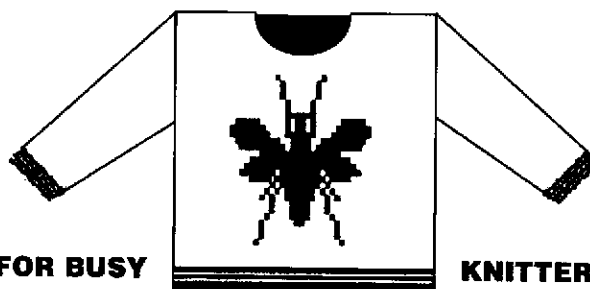


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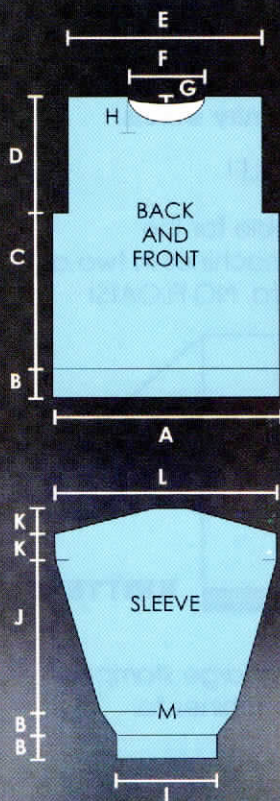
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# Diagrams



A = 50 [52.5, 55, 57.5] cm  
 B = 5 cm  
 C = 35 [36, 37, 38] cm  
 D = 25 cm  
 E = 41.5 [44.5, 47, 49.5] cm  
 F = 18 cm  
 G = 2 cm  
 H = 9 cm  
 I = 23.5 [23.5, 25, 25] cm  
 J = 39 [40, 41, 42] cm  
 K = 4 cm  
 L = 50 cm  
 M = 30 cm



Designed by

## TRANSFER LACE & CABLE 2

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for Silver Reed standard gauge electronic machines with a lace carriage and a ribber.

*If you don't have a ribber, work ribs in mock rib.*

### MATERIALS

Bramwell Celebration 25. (Yarn Guide No.10.)  
1 x 500 g cone in Peach (MY).

### GARMENT WEIGHT

Finished garment in first size weighs 385 g.

*The fibre content of this yarn is 92% Acrylic, 8% Nylon. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel 01282 779811.*

### PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

### MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.  
Actual size 98 [104, 109, 114] cm, 39 [41, 43, 45] in.  
Length to shoulder 65 [66, 67, 68] cm, 25½ [26, 26½, 27] in.  
Sleeve seam 49 [50, 51, 52] cm, 19½ [20, 20, 20½] in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

### TENSION

31 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch with lace carriage (tension dial setting approximately 4).

*For perfect results, please check your tension carefully.*

### KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare electronic sheet from the chart provided, if required.
- We used Silver Reed card 1-1, Pattern L (6) for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandie Way, Willow Lane Trading Estate, Mlicham, Surrey CR4 4TE.
- Set pattern width indicator at 0 and 14 on SK840 machines (at 14 on earlier models). Place needle 1 cam between needles 7 and 8 at left of centre 0 and point cams between Ns 7 and 8 at left and right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

### PLAIN LACE AND CABLE PATTERN

K 6 rows. Cross sts 10 and 11 in front of sts 12 and 13 at left and right of centre 0. These 6 rows form pattern.

37 [41, 45, 49] sts rem. K 14 rows. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

### SLEEVES

With carriage at left and using

MY, cast on 74 [74, 78, 78] sts at centre of machine in 1x1 rib. Work as for Back from \* to \*\*. Insert card and lock on first row. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and foll alt row. Release card and cont in plain lace and cable patt. Inc 1 st at each end on every alt [alt, 3rd, 3rd] row until there are 88 [88, 92, 92]

Maggie Dyke

### BACK

With carriage at left and using MY, cast on 156 [164, 172, 180] sts at centre of machine in 1x1 rib. \* K 5 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Change to lace carriage \*\*. Set RC at 000. Using MT, K 155 [159, 163, 169] rows.

### SHAPE ARMHOLES

Cast off 13 sts at beg of next 2 rows. 130 [138, 146, 154] sts. K 100 rows. RC shows 257 [261, 265, 271].

### SHAPE NECK

Using a length of MY, cast off centre 46 sts. Using nylon cord, K 42 [46, 50, 54] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 37 [41, 45, 49] sts rem. K 3 rows. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

### FRONT

Work as for Back to \*\*. Insert card and lock on first row. Set RC at 000. Using MT, K 3 rows. Release card and cont in plain lace and cable patt. K 152 [156, 160, 166] rows. RC shows 155 [159, 163, 169].

### SHAPE ARMHOLES

Cast off 13 sts at beg of next 2 rows. 130 [138, 146, 154] sts. K 68 rows. RC shows 225 [229, 233, 239]. 40 rows less have been worked to shoulder than on back. Drop sts 9 and 14 at left and right of centre 0 down to top of ribbing and pick up as for ribbing. Cont in st st.

### SHAPE NECK

Using a length of MY, cast off centre 28 sts. Using nylon cord, K 51 [55, 59, 63] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 45 [49, 53, 57] sts rem, then on every foll alt row until 39 [43, 47, 51] sts rem, then on every foll 4th row until

sts then on every foll 3rd [3rd, 4th, 4th] row until there are 94 sts, then on every foll 5th row until there are 128 [120, 112, 104] sts, then on every foll 6th row until there are 156 sts. K 3 rows. RC shows 194 [198, 202, 206]. Place marker at each end. K 18 rows.

### SHAPE TOP

Cast off 7 sts at beg of next 18 rows. 30 sts. Drop sts 9 and 14 at left and right of centre 0 down to top of ribbing and pick up as for ribbing. Cast off.

### NECKBAND

With carriage at left and using MY, cast on 160 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Using WY, K a few rows and release from machine.

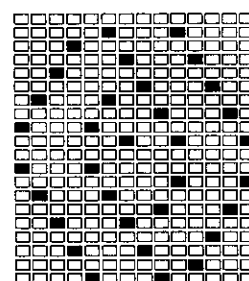
### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Graft shoulder seams. Set in sleeves, sewing rows above markers to cast-off stitches at armholes. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half to inside and herringbone stitch down.

Electronic Chart





# DesignaKnit

## THE BASICS

### Part 5 - Stitch Designer

DesignaKnit 6's powerful art/drawing/editing package, Stitch Designer, can be used to design any stitch pattern you choose.

*Diane Bennett*

The chosen design can be Fair Isle, Jacquard in two, three, or four colours, tuck, slip, weaving, lace or garter stitch. This may be a small design, perhaps four stitches by four rows or a very large design which occupies the whole of a garment piece – the decision is yours.

Stitch Designer offers a very wide range of drawing tools, ways of moving parts of a

design, alternatives for viewing the design and for selecting and labelling colours. It is very important to spend time using this part of the program and experimenting with the various options. This article describes the creation of a simple Fair Isle pattern, but

not all of the available options are used – don't be afraid to experiment with the others.

The main steps which are required to design a simple stitch pattern with Stitch Designer are:

1. Create a grid of the appropriate size.
2. Select the colours to be used for the design.
3. Draw the design on the grid.
4. Make any alterations to the design.
5. Save the design.

By taking each step in turn, you will be able to see how a stitch pattern is designed.

After opening DesignaKnit, click on the third icon down on the left of the screen for Stitch Designer. If you are not sure which this is, remember that if you move the cursor over an icon, a message at the bottom of the screen will show you what it does.

#### CREATE A GRID

When Stitch Designer is first opened a blue grid, 40 stitches wide and 40 rows high, appears on the screen with a large number of colours in the palette which is usually at the bottom

Diagram One

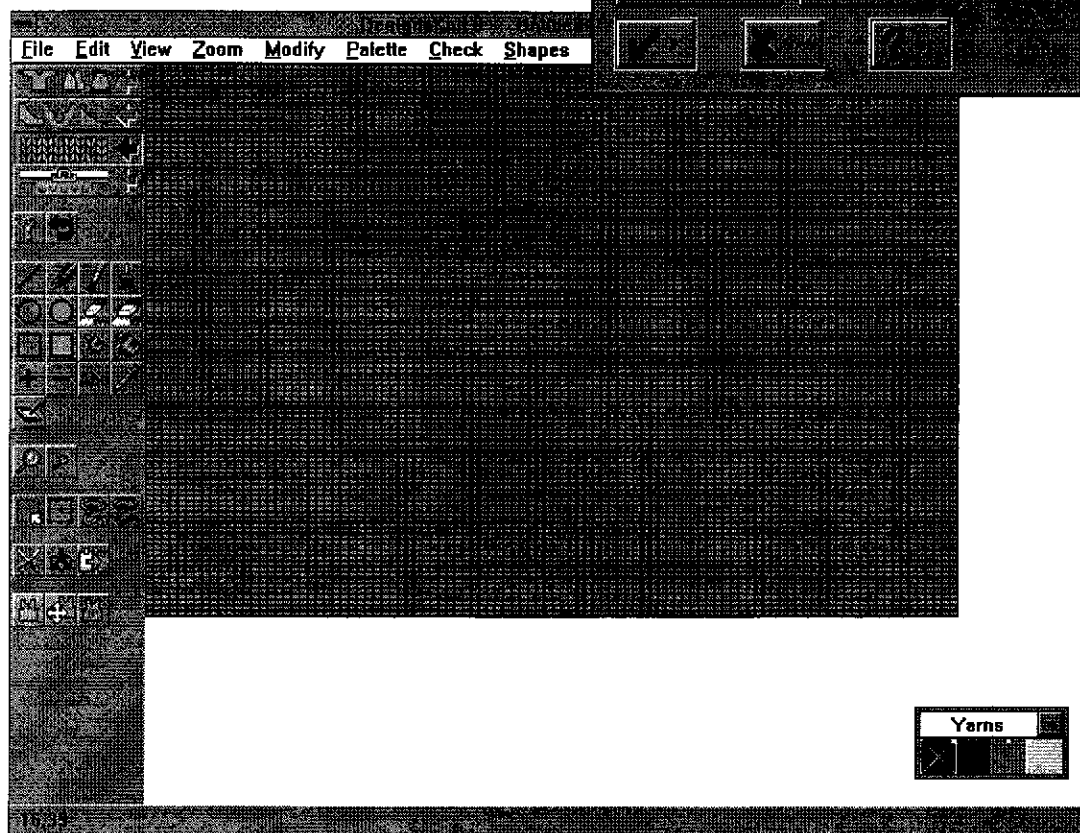


Diagram Two

right. To create a grid which is a different size, select **FILE - NEW**. If a garment shape is loaded, select **MANUALLY SET SIZE**, then enter the size of grid in the box. If no garment shape is loaded, the size box appears on the screen immediately. Enter the size of the grid as 100 stitches and 100 rows by putting these numbers into the two boxes. Remember that, when using Windows, if a number is highlighted (usually in blue), it is not necessary to delete it. Just type in the number that you want and it will replace the existing number. Drag the mouse across the number from either direction to highlight it.



A grid like that shown in Fig. 1 is now shown on the screen. At the top, notice the message UNTITLED (100 x 100) - F. A new design is untitled until it has been saved with a name, the number in brackets is the size of the grid in stitches then rows and the knit method is F for Fair Isle, which can be changed later if desired.

Is the grid showing on the screen? Use VIEW - GRID from the menu to turn it off, then on again. Notice that there is a tick by the word GRID in the menu, indicating that it is on. Now, use VIEW - BOUNDARY to turn on the boundary of each repeat. This does not show on the screen until you look at more repeats. Use VIEW - REPEATS and enter the figure 4 in each box to display more repeats of the blank grid. Notice how the boundary divisions are now displayed, making it possible to see each repeat clearly. The grid cannot be displayed at this resolution - use VIEW - REPEATS and enter 1 in each box and then only one repeat is shown with the grid displayed.

### SELECT COLOURS

Next, use PALETTE - WOOLBOX to select some colours for the design. First, click on the DELETE UNUSED box to get rid of all the colours which are not used - this will probably just leave the blue of the main grid in the box at the top left.

Now, select another colour as shown in Fig. 2. First, choose the colour by moving the cross hair around the large box containing the colours. Next, make it darker or lighter by moving the arrow beside the long box on the right. When the colour in the SAMPLE box is as you want it, click on the first empty box beside the blue of the grid, then APPLY COLOUR and that colour will appear in the box. Select two more colours in the same way, then click OK to close the WOOLBOX.

The selected colours are shown in the YARN box on the screen. (If this is not shown, use VIEW - PALETTE to display it.) To draw with a colour, it must be selected as the left, right or middle,

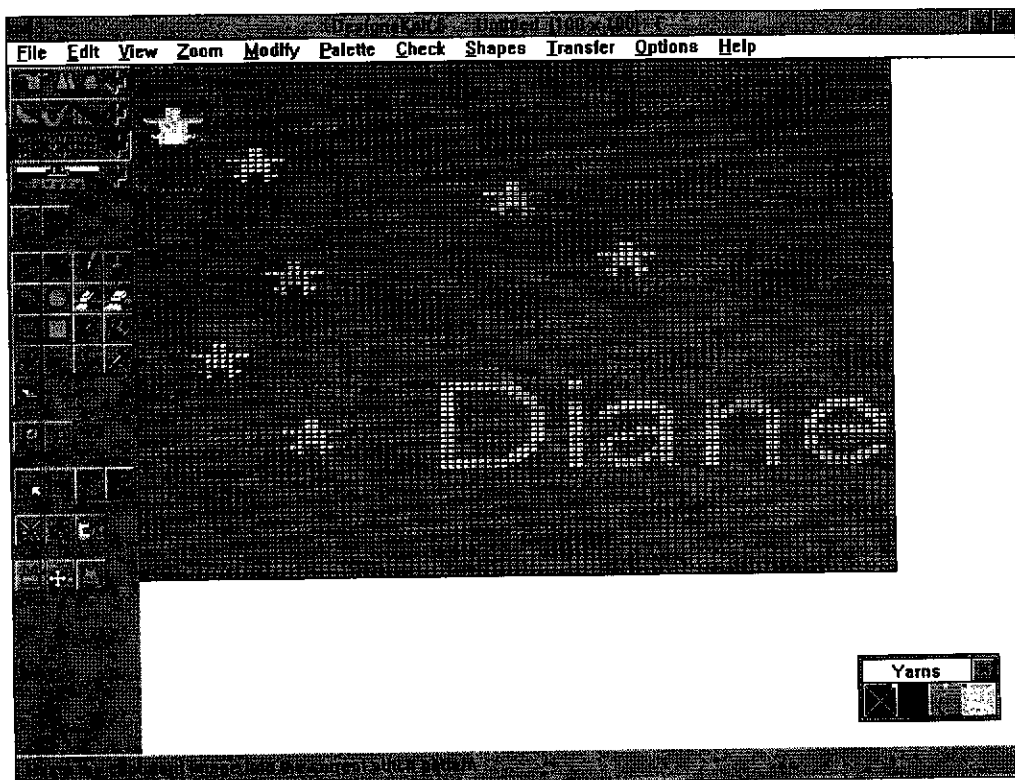


Diagram Three

mouse button colour. Click on the colour at the left with the right mouse button, the second from the left with the left mouse button and the third from the left with the middle mouse button (more commonly, in fact, with both mouse buttons together). Notice how the little box in each coloured square shows which mouse button needs to be used to draw with that colour - it is at the top right, left and middle of the first three boxes and there is no square in the last box on the right. To draw with

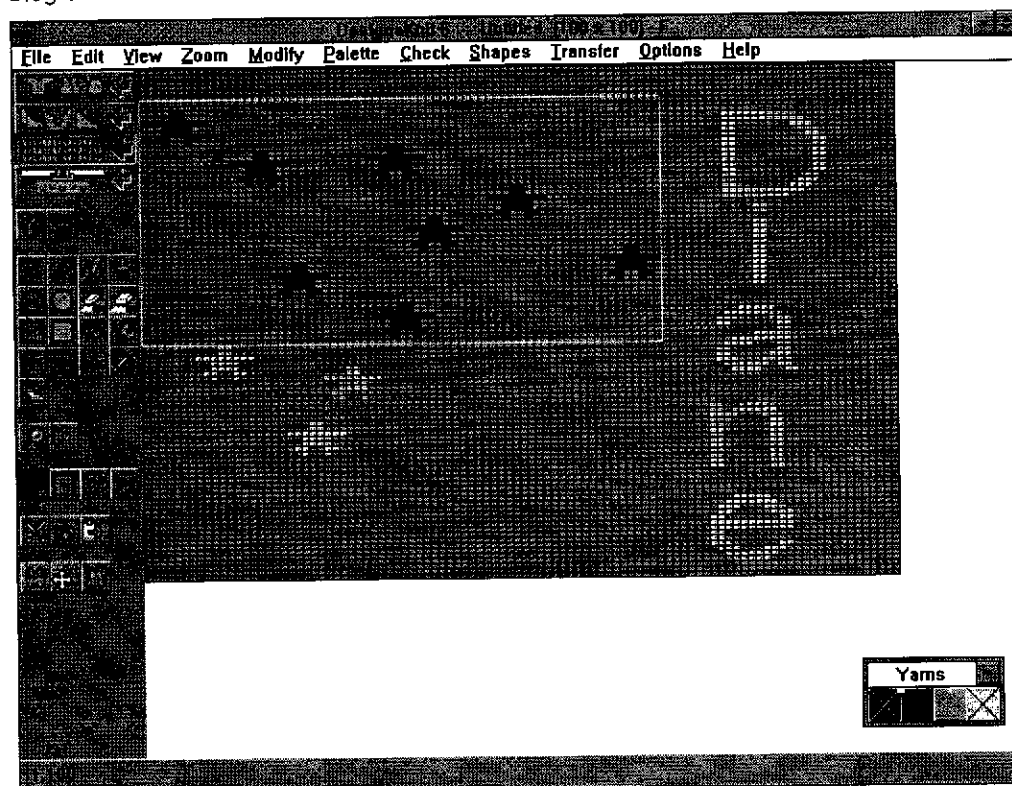
this colour, click on it with one of the mouse buttons to change the coding of the colours.

### DRAW THE DESIGN

First, practise with the drawing tools. Click on the pencil and draw with this, trying out each of the three colours. If the right mouse button does not appear to work, remember that this is already the colour of the grid, so drawing blue on blue does not have any effect! Try the two tools to the right of the pencil, the small and large brushes

which are thicker than the pencil. Now try the tools for drawing shapes - line, rectangle and oval. Notice that the line or outline is drawn with the left (or right) mouse button colour and filled with the right mouse button colour. Try changing the colours to see this clearly. When drawing a rectangle or oval, hold the shift or control key to make it a square or oval. The two have different effects - shift for the same number of stitches and rows, control for shapes that look correct on the grid.

Diagram Four





Your grid probably looks quite messy now, with all this experimenting. Make sure that the blue used for the original grid is the right mouse button colour and use EDIT - CLEAR to start with a blank grid again.

Now, use the Text tool - the one with abc on it. Enter a name about five letters long, into the box at the top, select LARGE as the height, then click OK. The name appears on the screen in a box. Drag the box around the screen with the mouse to practice placing it in different positions.

Now, add some asterisks. Make sure there is no box on the screen - just click on the box tool to turn it off if one is showing. Use the test tool (abc) again, just typing \* for the text and selecting large as the size. Drag the asterisk to any position. Make sure there is a box round it, then click the COPY tool - it looks like a camera. This copies the selected object on to the clipboard and it can be pasted back in, any number of times, as shown in Fig. 3. Click on the PASTE tool, to the right of the copy tool. Drag the asterisk, paste another, drag and so on until there are several on the screen.

### CHANGE THE DESIGN

Before saving the design, experiment with some of the ways in which it can be changed. To change all of one colour to another, make the colour to be changed the right mouse button colour and the colour it should be changed to, the left mouse button colour and use PALETTE - REPLACE. What is more interesting is to change only some areas of a colour. Look at Fig. 4 - the asterisks inside the box have been changed to black, those outside it are still light grey. To do this, draw a box on the screen with the box tool (dotted box) enclosing the asterisks to be changed. Use PALETTE - REPLACE, but this time only what is inside the box is altered. This makes it possible, for example, to change colours in bands to see the effect of colour changes in a Fair Isle pattern.

What happened to my name? The letters were moved using the motif lasso. These are wonderful tools next to the box tool which allow any area of one (mono lasso) or more (multi-colour lasso) colours to be dragged to a new position. Make sure that the little cross on the lasso is on the contrast colour of

the area to be moved, hold down the mouse button and drag to the new position. If it clicks and won't move, either the little cross is on background colour or the colour you are trying to move is transparent - change it to opaque using PALETTE - TRANSPARENT/OPAQUE.

### SAVE THE DESIGN

The design is now ready to be saved. Use FILE - SAVE and enter the name in the box. This file has been saved with the Knit Method as Fair Isle, which means it will be printed out or downloaded to the machine without separation of the colours. If you want to knit it in jacquard - just use OPTIONS - METHOD OF KNITTING and select three-colour jacquard, then save the file again. It will now be downloaded to the machine ready to be knitted as three-colour jacquard, without all those problems of trying to separate the colours!

*DesignKnit really is an amazing program and this is perhaps most obvious when using Stitch Designer. Don't be afraid to experiment and explore the various options which are available. I hope that you will now be able to design your own stitch pattern using Stitch Designer. Save the file with an appropriate name ready for use next time when you can combine it with the garment shape created last time. This way, you can see how the garment pieces will look BEFORE you knit them.*

*For more details about Stitch Designer and the rest of the program, my "DesignKnit User's Guide" is available for £5.95 from your dealer or £6.20 by post from me - but don't forget to say whether you are using version 5 or 6. Detailed information about the program is also included in the quarterly DesignKnit Link newsletter. The 1997 issues started in May and the subscription is £12, but the set of 1996 issues and disk are still available for £10 from:-*

**Diane Bennett**  
9 Hunley Grove, Nailsea  
Bristol BS19 2UG

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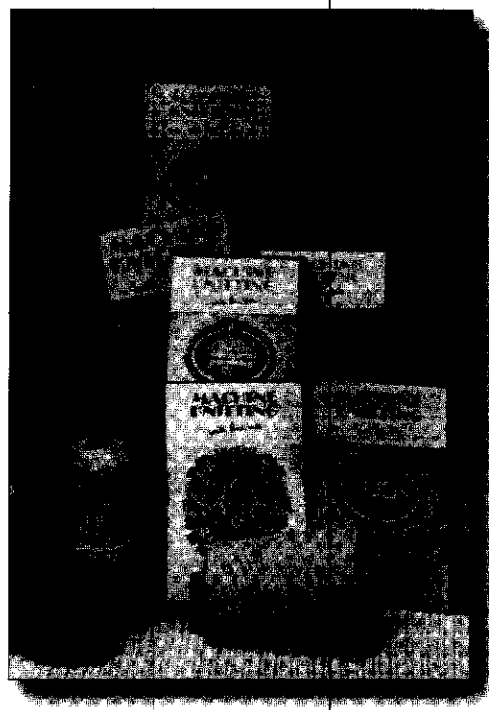
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# Duomatic Update

## VARIETY IS THE SPICE OF LIFE UX on the Passap 6000

I am enamoured of colour, so I prefer double bed Jacquard patterns and pictures and usually use as many colours as possible - but if we do the same things, day in day out, we can get into a rut!

### Olive Jinkings

We grow so confident in our chosen field that we are loath to try anything else in case we make a mess of it. However, if we can do well in one aspect of knitting, we can do well at all the other techniques - if only we experiment! So, go and buy yourselves some cheap yarn and spend a couple of hours each week trying out some new ideas. I guarantee that you will feel fresher and become inspired.

When I first got my Passap, I wondered why there were so many spaces between the Technique numbers, so I tried the missing numbers. Some of them made nondescript patterns, some of them were the same as other techniques and one or two of them were excellent.

Unfortunately, half of those disappeared when I had the extra memory chip put in. Seems as if

the extra memory chip left no room in the memory for those extra techniques!

I then turned my attention to the stitch dial. According to the manual, UX is for future use, but I tried it to see what would happen. UX slips to the left and tucks to the right. OX does the same thing in reverse - it tucks to the left and slips to the right.

I began to work on UX in a single bed pattern. I used Tech. 129, as this does one row of knitting for each row of squares in the pattern. Instead of KX on the front I used UX and discovered the following:-

1. Since UX slips to the left only, any pattern which starts on the first line and continues only on odd lines, must be in slip stitch.
2. As UX tucks to the right only, any pattern which starts on the second line and continues only on even lines, must be in tuck stitch.
3. A pattern which starts on an odd row and continues on every row, will slip and tuck. If it starts on an even row and continues on every row it will tuck then slip.
4. Any stitches which are not selected as part of a pattern, will give a purl background

since the back of the material will be the right side of the pattern.

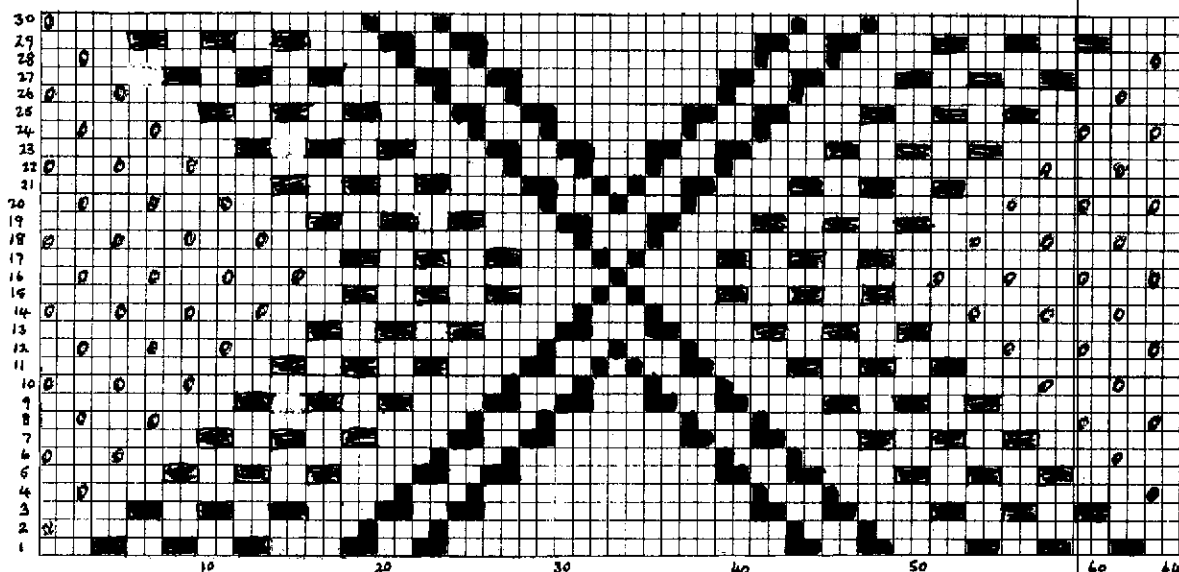
5. Only one black square at a time should be used in the even rows when the lock is tucking to the right. Only two black squares at a time should be used in the odd rows when the lock is slipping to the left. I used Bramwell Fine 4-ply Acrylic in Blonde and stitch size 5 because dark shades absorb light and light shades reflect the light - so show up the textures better.

I knitted a cardigan casting on in Tech. 1, using stitch sizes 3, 3.5, 3.5 and 4. Tuck stretches sideways but, because of the slip stitch mixed in with it, it does not spread so much so the 1x1 rib was just right for the welt and cuffs.

Such a lot of tucks and slips need weight, so I used a cast-on comb and the blue strippers, which I prefer to the black. Because the comb and weights stretch the fabric downwards, it is essential to make sure that the tension swatch is weighted in the same way - and for about the same length of time - before removing it from the machine. I left mine on for three hours before I took it off. I then left it to rest overnight before blocking and steaming it.

Diagram 1

Key ■ = Red (Pattern 1) slip ■ = Black (Pattern 2) slip/tuck ● = Green (Pattern 3) tuck





Sample One

If I had not owned a cast-on comb, I should have started on about 20 rows of waste yarn, threaded one (or two) long knitting needles through the knitting and hung the weights on the knitting needles. By the way, Singer cast-on combs are cheaper than Passap and you can obtain them from Singer Knitting Machines through Woolley Soft Ware at the following address:-

179-183 Lawn Lane  
Hemel Hempstead  
Hertfordshire HP3 9JF.

#### SAMPLE 1

My swatch was 64 needles wide (the width of the pattern) and 90 rows long (three times the length of the pattern) and I used stitch size 5.

#### TENSION

- ◆ Width = 23.3 cm or 233 mm. 233 divided by 64 x 40 = 139 mm.
- ◆ Length = 15.3 cm or 153 mm. 153 divided by 90 x 40 = 68 mm.
- ◆ 40 sts = 139 mm, 40 rows = 68 mm.

Creation 6 uses the full pattern 64 sq. wide and 30 high for the repeat. Note that there is an empty column at the right included in the pattern. Reader card users can copy the whole pattern sideways on to a card, feed it to the console then ALTER E → III.

Alternatively, copy only the left half of the pattern (32 wide and 30 high) and, after feeding into the console, do ALTER E → E I

then repeat. There will be a very slight variation in Pattern 2 which is the slip/tuck.

#### DIAGRAM 1

To make the working clearer, Pattern 1 in slip is marked in red, Pattern 2 in slip/tuck is marked in black and Pattern 3 in tuck is marked in green. The blank spaces will not be selected for slipping or tucking and will appear on the fabric as purl stitch. You will, of course, draw out your pattern all in black.

This gives a beautifully textured garment with four different textures all in the same row – slip, tuck, purl and a new stitch caused by the slip/tuck combination. Do try it, I'm sure you'll enjoy knitting it!

#### BULLDOG CLIP TIP

Do invest in some plastic bulldog clips from an office stationer. They are extremely useful for:-

1. Holding a cast-on comb in place so that you have both hands free to thread the wire through it.
2. Clipping pieces of knitting together for sewing. Even long, coloured-head pins can drop out and cause troubles for children or pets. This way, you only need a pin for the part you are sewing.
3. Providing weight for the ends of your work when you are increasing. They are better than claws, because they cannot snag.
4. Weighting the end of a yarn while knitting.
5. Clipping pattern notes and so on together.
6. They also have many other uses around the home, such as clipping a cobweb brush on to a pole to extend its reach in a stairwell, for example!

Because of their many uses, they do tend to go walkabout and often wander round the house – but since they are brightly coloured you can easily find them again and herd them back to the knitting room!

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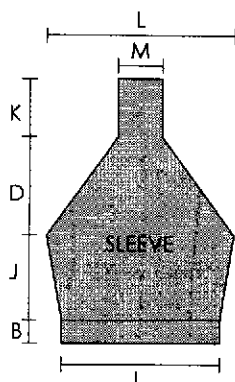
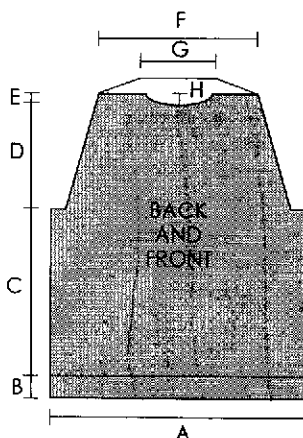
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## BACK

With carriage at right and close knit bar in position, and using MT-5/MT-4 and MY, cast on 132 [142, 148] sts at centre of machine in 1x1 rib. Set machine for tubular knitting. Set RC at 000. K 2 rows. Using MT-4/MT-3, K 2 rows. Using MT-3/MT-2, K 2 rows. Using MT-2/MT-1, K 4 rows. RC shows 10. Carriage is at left. Set machine for 1x1 rib knitting. Transfer sts as shown in the

## Diagrams

- A = 45.5 [48.5, 51] cm  
B = 1.5 cm  
C = 25 [24, 24] cm  
D = 14.5 [16, 16] cm  
E = 6 [6.5, 7] cm  
F = 30 [32, 34] cm  
G = 12.5 [13, 14] cm  
H = 3 cm  
I = 30 [31.5, 33] cm  
J = 12 cm  
K = 8.5 [9.5, 10.5] cm  
L = 33.5 [37, 37.5] cm  
M = 8 [8.5, 9.5] cm



NEEDLE DIAGRAM



# CHENILLE TUCK LACE

3

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge machines with a ribber.

## MATERIALS

Celandine Florence, (Yarn Guide No 11)

1 x 500-g cone in Shade 4 (MY).

Knitting-in elastic.

## GARMENT WEIGHT

Finished garment in second size weighs 200 g.

The fibre content of this yarn is 100% Viscose Chenille. For further information about this yarn, please write to the following address: Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

## MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.

Actual size 89 [96, 100] cm, 35 [38, 39½] in.

Length to back neck 47 [48, 48.5] cm, 18½ [19, 19½] in.

Sleeve seam 13.5 cm, 5½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

## TENSION

29 stitches on main bed and 43 rows to 10 cm, 4 in measured over tuck lace (tension dial setting approximately 5/4).

For perfect results, please check your tension carefully.

## KNITTING NOTES

- We used main bed side of knitting as right side of garment.
- Count Ns in NWP on main bed as sts throughout.
- When casting off or decreasing, bring the appropriate Ns from NWP to WP on main bed and transfer the sts (including any loops) from ribber to empty Ns or cast off with an extra loop where the appropriate N was in NWP on ribber.
- When increasing, keep to the needle setting if possible. Pick up the heel of the adjacent st to increase.
- Make sure the end Ns always knit, whether they are on main bed or ribber (the end Ns can be brought to HP or UWP at the beg of each row with the carriage set to knit them back to WP).

## TUCK LACE PATTERN

Set main bed to knit throughout. Set ribber to tuck, K 4 rows. Set ribber to knit, K 2 rows. These 6 rows form patt.

diagram. Using MT/MT, K 1 row. Set RC at 000. Cont in tuck lace patt. K 108 [104, 104] rows.

## SHAPE ARMHOLES

Set RC at 000. Cast off 7 sts at beg of next 2 rows \*. Dec 1 st at each end on every 4th row until 88 [94, 100] sts rem. RC shows 62 [70, 70].

## SHAPE SHOULDERS

Place marker at each end. Dec 1 st at each end on next 26 [28, 30] rows. 36 [38, 40] sts rem. Cast off behind gate pegs.

## FRONT

Work as for Back to \*. Dec 1 st at each end on every 4th row until 96 [102, 108] sts rem. K 2 rows. RC shows 48 [56, 56].

## SHAPE NECK

Using a length of MY, cast off centre 24 [26, 28] sts. Push Ns at left to HP. Set carriage to hold. Cont on rem sts for first side. \*\* K 1 row. Dec 1 st at each end on next row, K 1 row. Dec 1 st at neck edge on next row. Rep from \*\* twice more. K 1 row. Dec 1 st at armhole edge on next row.

June Walker

Cast off rem 26 [28, 30] sts behind gate pegs. With carriage at left and using a transfer tool, push Ns at left from HP to WP. Finish to correspond with first side, reversing shaping.

## SLEEVES

With carriage at right and close knit bar in position, set machine for 2x2 rib. Push 88 [92, 96] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MT-5/MT-4, MY and knitting-in elastic, cast on K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. K 1 row. Remove knitting-in elastic. Using MT-4/MT-3, K 1 row. Using MT-3/MT-2, K 4 rows. Transfer sts as in diagram. Using MT/MT, K 1 row. Set RC at 000. Cont in tuck lace patt. Shape sides by inc 1 st at each end on the next and every foll 10th [6th, 7th] row until there are 98 [108, 110] sts. K 11 [9, 9] rows. RC shows 52.

## SHAPE TOP

Set RC at 000. Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end on every alt row until 24 [26, 28] sts rem. RC shows 62 [70, 70]. Set RC at 000. K 38 [42, 46] rows. Cast off behind the gate pegs.

## NECKBAND

Join Back and Front to saddle shoulder extensions, leaving left back shoulder open. With carriage at right and close knit bar in position, set machine for 2x2 rib. Push 134 [142, 150] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MT-5/MT-4, MY and knitting-in elastic, cast on K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. K 1 row. Remove knitting-in elastic. Using MT-3/MT-2, K 8 rows. Transfer sts for st st. K 1 row. With wrong side facing, pick up 36 [38, 40] sts across back neck, 24 [26, 28] sts across right sleeve extension, 13 sts down right side of front neck, 24 [26, 28] sts across front neck, 13 sts up left side of front neck and 24 [26, 28] sts across left sleeve extension and place on to Ns. K 1 row. Cast off loosely.

## MAKING UP

Join left back shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.







# Teach In

## KNITTING GARMENTS

### Part 17 - Neckband finish

I thought that my article for the May issue would be the last about neckbands, apart from those for cut and sew necks. However, I have just re-discovered this band for round necks which I'd like to include.

*Ann Kite*

I have been browsing through my knitting books and I came across this neckband, which has certain advantages especially if you are knitting on the ribber, although you can also knit it on the single bed. I have used this

neckband in the past, but like anyone else I can get stuck in a rut with my knitting and I had forgotten about it. It is for round necks. The end result looks very like the bands I wrote about in the December/January and

February/March issues. These were ribbed neckbands which are "knitted on" to the neckline. The last few rows of these bands were knitted in stocking stitch and after stripping off on waste yarn the bands were finished by being folded to the right side of the garment and backstitched down. I call these bands, "bands to hide a multitude of sins!" because if you had problems when shaping the neck, you can conceal them. If you make the second side of the band longer than the first, by knitting an extra row or two on the second side, when the band is folded over your mishaps are hidden.

The bands in the December/January and February/March issues are therefore very useful. However, it isn't so easy to knit them in a true rib, although I did give a method which I hope is easier than most; at least it didn't involve holding the knitting down with your knees! However the method I'm describing this month is even easier to knit.

Although this band looks the same as the knitted-on version and can still hide mistakes, it is knitted separately and then joined to the garment on the machine. Once again, this is an article to read and knit as you sit at your machine.

Coming at the end of a long series about neckbands, is quite difficult for me to write this article. I have to assume that you know all the aspects of round necks that I have already

explained; if I repeated every relevant topic that I have written since October '96, I should be taking over the entire magazine! However, I am also aware that there may well be new readers who have never read *Teach In*, so before I go any further, I am going to list all the topics that you need to know in order to knit this band and tell you

which issue they appeared in. You can then, if you wish, send for the back issues.

1. Shaping a round neck; October '96 issue.
2. Estimating the number of stitches required for the neckband; December/January issue.
3. Knitting a neck band in mock rib or true rib ready to add to the neckline; April '97 issue.
4. Steaming and pressing the neckband and then backstitching down; December/January issue.

As with all these articles about neckbands, you need a neckline to attach your neckband to. The October '96 issue included a pattern for an exercise piece, which you can use. Knit the front and the back, join one shoulder seam and estimate the number of needles required for the neckband.

This neckband is knitted first and then joined to the garment. The neckband is knitted in the usual way; it is the method by which the neckband is joined to the garment and finished, that is different.

#### MOCK RIB BAND

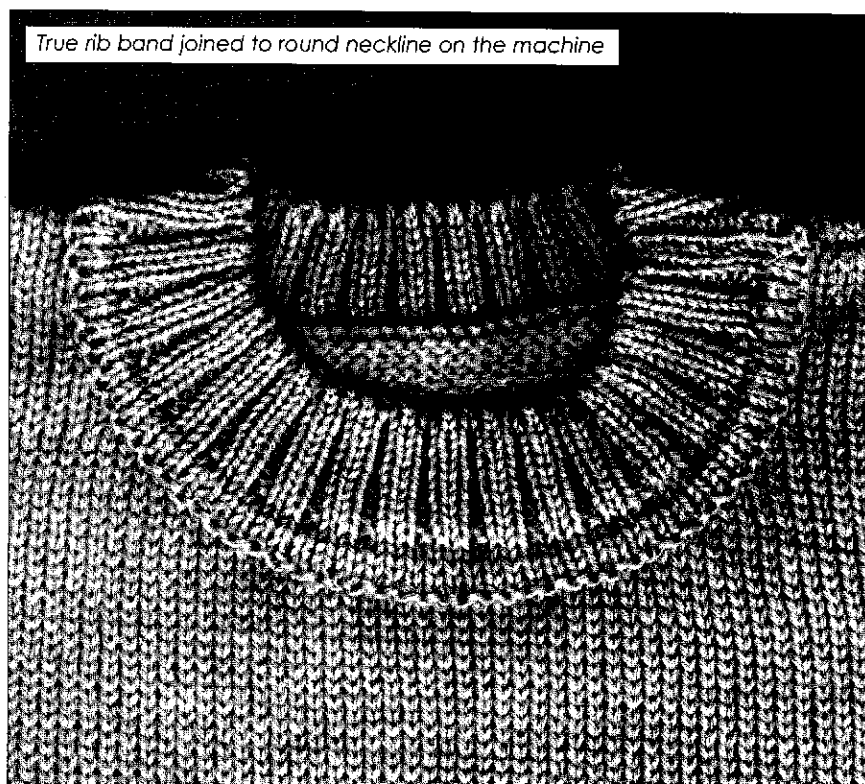
When knitting a mock rib band I suggest you use a 2x1 mock rib, which gives a better effect than 1x1. Graduate the tension as usual to improve the way the neckband sits in wear.

After knitting the band, bring all the needles to working position on the main bed. Turn up the band, just picking up the stitches from the first row knitted in main yarn in the usual way, but **don't** knit a row. Remove the waste yarn from the band and check for any dropped stitches. Finish as for the true rib band which follows.

#### BAND KNITTED WITH THE RIBBER

A ribbed neckband is knitted in exactly the same way as a welt. It can be single or double thickness. For a ribbed band which is to be turned over, simply knit twice as many rows as for a single thickness band. After attaching the band to the garment (see below), turn the band to the inside and catch down **loosely**.

When knitting a band on the ribber I don't graduate the tension, or knit a fold row, as you do for a mock rib band. True rib, with its in-built elasticity, is a



True rib band joined to round neckline on the machine



different fabric to mock rib and nothing is gained by graduating the tension of a true rib band. The band is knitted at the normal rib tension.

After knitting the required number of rows of rib, bring the needles in non-working position on the main bed to working position, transfer all the stitches to the main bed and put the ribber to the out of work position.

#### ATTACHING BAND TO GARMENT

All the stitches of both the mock rib and true rib bands are now on the main bed and all the needles are in working position. With the right side of the garment facing you, pick up all the stitches around the neckline, both those held on waste yarn and those up the side of the neck where stitches were decreased, placing them on the needles with the band. At stocking stitch tension knit three rows in the main yarn and then eight rows in waste yarn. Strip the knitting from the machine.

#### FINISHING

Join the second shoulder seam. The entire mock rib band, including the rows of stocking

stitch, can be steamed or pressed to shape. When knitting a true rib band, steam but don't press the rows knitted in rib and steam or press the stocking stitch rows. Using mattress stitch join the edges of the band including the rows knitted in stocking stitch. Unravel the waste yarn down to the last two rows and then, unravelling the last two rows of waste yarn a few stitches at a time, backstitch the last row knitted in stocking stitch, in the main yarn, to the right side of the garment.

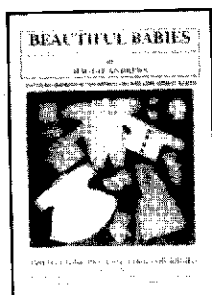
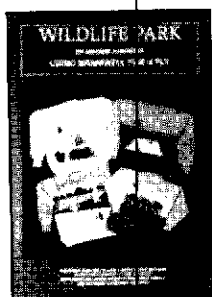
#### SUMMER OFFER

There is still time to take advantage of my Summer Offer. This neckband is not taught on any of my videos but the round neck and the other techniques referred to in this article are taught on videos No.1 and No.2. Further details of the videos and prices are in my full page advertisement in this issue, or can be obtained direct from me at:-

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# FLORAL JACKET

4

Designed by

Punchcard design by Judy Dodson

## PATTERN RATING

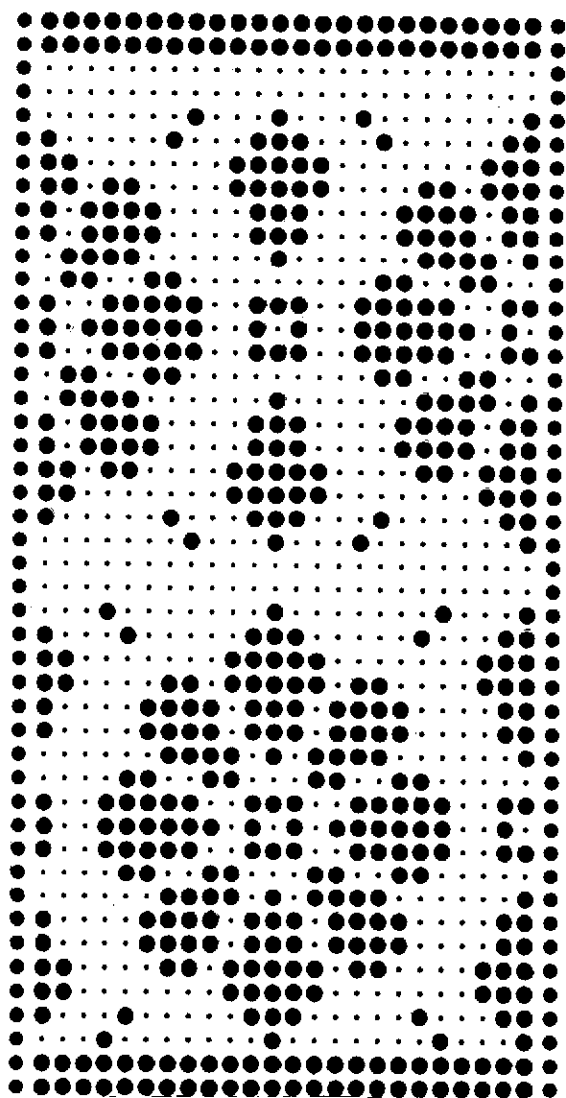
\*\* Fairly easy for knitters with some experience.

## MACHINES

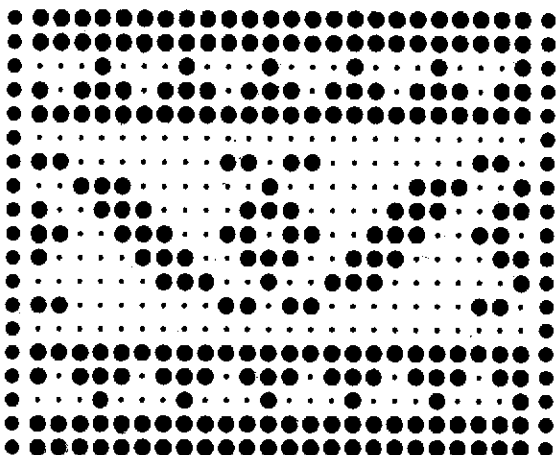
This pattern is suitable for standard gauge punchcard or electronic machines.

Diagrams

Punchcard Chart 1



Punchcard Chart 2



## MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Slate (MC).

1 x 500 g cone in Cream (C).

## GARMENT WEIGHT

Finished garment in second size weighs 550 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116 240 4464.

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

## MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 99 [104, 109, 114] cm, 39 [41, 43, 45] in.

Length to shoulder 65 [65, 67.5, 67.5] cm, 26 [26, 27, 27] in.

Sleeve seam 41.5 [41.5, 43.5, 43.5] cm, 16½ [16½, 17½, 17½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, then it applies to all sizes.

## TENSION

33 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

33 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

## BACK

Push 166 [174, 182, 190] Ns at centre of machine to WP. \* Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 11 rows. Using MT+4, K 1 row. Using MT-2, K 12 rows. Make a hem

Mary Smith

## KNITTING NOTES

a) We used knit side of knitting as right side of garment.  
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background, and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Brother electronic machines, place pattern over centre 0.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+3, K 1 row. Insert card 1 and lock on first row \*. Using MT-1, K 49 rows. Release card and cont in Fair Isle patt. Using MT, K 88 [88, 98, 98] rows. RC shows 138 [138, 148, 148]. Place marker at each end. K 106 rows. RC shows 244 [244, 254, 254]. Remove card. Cont in st st. Push 52 [56, 60, 64] Ns at left and right to HP. Using WY, K a few rows over rem 62 sts and release. Push Ns at right from HP to UWP. Using

## FAIR ISLE PATTERN

K 3 rows MC/C. 1 row MC. 7 rows MC/C. 1 row MC and 3 rows MC/C. Remove card. Insert card 2 and lock on first row. Cont in st st. Using MC, K 2 rows. Release card and cont in Fair Isle. \* K 19 rows MC/C. 2 rows MC. 19 rows MC/C and 2 rows MC. Rep the last 42 rows from \* throughout.



WY, K a few rows and release. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

### LEFT FRONT

Push 77 [81, 85, 89] Ns at left of centre 0 to WP. \* Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 1 row. Inc 1 st at right edge on next and foll 4 alt rows, K 1 row. Using MT+4, inc 1 st at right edge on next row. Using MT-2, K 1 row. Dec 1 st at right edge on next and foll 5 alt rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+3, K 1 row. Insert card 1 and lock on first row. Using MT-1, K 49 rows. Release card and cont in Fair Isle patt. Using MT, K 88 [88, 98, 98] rows. RC shows 138 [138, 148, 148]. Place marker at left edge. K 68 rows. RC shows 206 [206, 216, 216].

### SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. 52 [56, 60, 64] sts. K 15 rows. RC shows 244 [244, 254, 254]. Remove card. Cont in st st. Using WY, K a few rows and release from machine \*.

### RIGHT FRONT

Push 1 N at left and 76 [80, 84, 88] Ns at right of centre 0 to WP. 77 [81, 85, 89] Ns. Work as for Left Front from \* to \*, reversing shaping by reading left for right and right for left.

### SLEEVES

Push 70 Ns at centre of machine to WP. Work as for Back from \* to \*. Using MT-1, K 1 row. Shape sides by inc 1 st at each end on next and every foll alt row until there are 98 sts, K 1 row. RC shows 30. Release card and cont in Fair Isle patt. Using MT, cont to inc on every alt row from previous inc until there are 110 sts, then on every foll 3rd row until there are 182 sts. K 3 [3, 11, 11] rows. RC shows 152 [152, 160, 160]. Cast off.

### JOIN LEFT SHOULDER

Push 52 [56, 60, 64] Ns to WP. With K side of left back shoulder facing, replace sts on to Ns. With P side of left front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

### JOIN RIGHT SHOULDER

Work as for Left Shoulder but read right for left.

### FRONT BANDS

Push 162 [162, 170, 170] Ns to WP. With P side facing, pick up 162 [162, 170, 170] sts along front edge and place on to Ns. \* Set RC at 000. Using MT-2 and MC, K 1 row. Inc 1 st at each end on next and foll 5 alt rows. Using MT+4, K 1 row. Using MT-2, dec 1 st at each end on next and foll 5 alt rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Cast off \*.

### NECKBAND

Push 140 Ns to WP. With P side facing, pick up 140 sts around neck edge and place on to Ns. Work as for Front Bands from \* to \*.

### PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully or cover with wet cloth and leave until dry if pressing is not recommended. Allow to dry. Remove pins.

### MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Join all mitres on bands.





# Spotlight

## OLIVE JINKINGS

From time to time, we hear about a machine knitter with an amazing background. Olive Jinkings is one such lady and her story is an inspiration to us all.

Olive was born in a colliery village in County Durham and went to the Durham Girls' Grammar School, which no longer exists as such. When she was 17, her Girl Guide Captain and her Lieutenant both left the company after falling out and, as a patrol leader at the time, she was asked to take over the company and become captain. This entailed taking extra training and – what with the drama club, the youth club, the Girls' Brigade and her homework – she had to give it up after six months, which was a pity because the uniform suited her very well! (The boys seemed to think it was quite glamorous.)

At 18, she left the Grammar School and went to Durham Commercial College. Alas, that too no longer exists. There she learned shorthand, typing, bookkeeping, economics and more maths. At 19, she was a private secretary and at 20, the manageress of a cinema. She didn't like that much because she was at work when her friends were off, but the pay was good!

At 21, she went to Teacher Training College having, by then, saved enough to buy what she needed without an income. She supplemented her savings by working, every holiday, as a book-keeper to pay for her keep. She also had a few short stories published, which helped to fill the coffers!

College courses rarely cater for individuals; hers had two set lists and she was only allowed to choose subjects from one of them. She wanted to take Advanced English and Religious Knowledge, so she was forced to take Arts and Crafts!

At school she was hopeless at art and was constantly told off for not painting "inside the lines".

♦ "I can't draw", she wailed.

♦ "Nonsense!" replied the art tutor. "Everybody can draw, you just draw what you see", he added.

She wanted to take maths so, as a special concession, she was allowed to take it as an extra subject – on condition that she would have to miss some lectures, when the programmes clashed.

Wonder of wonders! She enjoyed arts and crafts and found she could draw still life, paint landscapes, do portraits in charcoal (that really looked like the sitter!), create designs for textiles, weave a rug on a loom and do all sorts of "crafty" things. She found it all very exciting.

The college motto was "Ut vitam habeant et abundantis". She is not too sure if she's remembered the Latin correctly, but it means, "That they may have life and have it more abundantly" – and that was always her aim when she taught in primary school.

She strongly believes that children of that age should be taught to read, write, speak well and enjoy it. They should also be helped to understand – and therefore enjoy – maths and be eager to learn more. Children should have an abundant variety of knowledge and experience which will help them to find out which subjects and activities give them the most pleasure, satisfaction and sense of achievement.

She taught all subjects, including French and spent most of her career with the 11+ class. She edited and printed the school magazine, gave talks to parents on the teaching of maths and French, as well as training the school netball teams.

She put on a craft exhibition every year, showing the work of the fourth year girls in sewing, knitting, embroidery, weaving and fur fabric animals. That's when she bought her first knitting machine – a Bond – to take to school as a spur to the children.

When a girl had finished her first craft item (and Olive made sure they were working on several projects at once so that the girls always had something to get on with while they were waiting to see her), she was allowed to knit a scarf on the Bond, either in stripes of different colours or with two columns of a fancy stitch pattern going up the middle. This pattern entailed some crossing of stitches and leaving a needle empty in the column for that row. Olive encouraged the girls to write out a card of the rows and cross off each row as they did it, so that they wouldn't get lost.

Olive also produced the school Nativity plays and her class did a musical play each year. At one time, she ran a band made up of recorders, guitars, one flute and lots of percussion instruments! It was great fun, but she eventually left the band in the capable hands of the music teacher when computers came on to the market.

She bought a black and white Commodore Pet and took it to school to use with the children then, when the BBC computer came into schools, she started to write adventure programs to teach certain skills. They always involved maths or spelling or quests where the children had to acquire certain knowledge before they could get any further in the game.

The great thing about pictures on computers is that they can have animation! The flag flutters on the castle, the owl blinks his eyes, the tree in the enchanted forest reaches down to grab the unwary. Often, Olive had, what at the time seemed to be, a senseless longing to be able to knit a picture with birds that fly and butterflies that fold their wings!

Life was full and fun and active – sometimes too active because she had a husband and daughter to look after as well. Her daughter was such a patient and helpful little girl; she's still patient and helpful, but at 5' 10" plus heels, can now no longer be called little! One of Olive's special memories of her daughter is a holiday spent running round the dining-room table, picking up pages in their order, to assemble copies of the school magazine!

When Olive retired and her hectic existence came to an end, she had to fill in her time somehow. She bought a new computer and that occupied her for a while, because it was quite different to the BBC. Somehow, though, it all seemed rather pointless without the school and the children to work for, so she bought an electronic knitting machine and was amazed at all the things it could do. She was thrilled with it, in spite of the fact that it couldn't do animation! She began to use her computer to design Reader Cards until she bought Creation 6 – then she was away.

She's spent many happy hours at her computer, designing a pattern or picture until she was pleased with the result – only to return to the computer another day to look at the design and wonder why she had been satisfied with it! It goes without saying that she subsequently spent many more hours making alterations.

She now has all her Reader Card patterns on disks and has been selling them for about three years. She has received many gratifying letters from customers in the UK, Holland, Canada and Australia and their praise is very rewarding at her time of life.

♦ "Everybody says how wonderful they are".

♦ "My wife and I are so pleased with them".

♦ "I enjoy your patterns. The only problem is finding enough time to knit them all".

♦ "I think your patterns are wonderful, so much so that you now have a directory named after you".

♦ "I am most impressed and marvel at the hours you must have spent".



♦ "I really must say the designs are absolutely wonderful".

Her husband is on the internet, only for e-mail, but sometimes he browses – or surfs as they call it! Once, he found a knitting program and it seemed very simple with text only, so Olive thought, "I must have a go at that". Now, as some of you will know, she has several colourful illustrated pages on the web – or "pretty pages" as one of her e-mail correspondents calls it – for people to look at and she would be happy to give links to any good knitting sites.

Olive gardens from April to October, not because she likes it all that much, but she likes the results! She keeps tropical fish and loves their colours and movement. The tank is opposite the dining table and her husband sometimes has to repeat himself because she's gone into a trance while "fish-watching".

They have a West Highland terrier which her husband walks in the mornings and Olive takes out after lunch. When the weather is good, she's out for a whole day a week and Olive and her husband spend much of their time walking.

As many of you know, sitting at a computer for a long time is bad for one's shoulders, neck and eyes so, after half an hour, Olive goes off to do a household chore before returning to the screen.

She finds that knitting is good for her and she gave up using her motor drive for that reason. She doesn't knit with her arm only, but from the hips and, as her body sways to the left and right, so she hopes it's helping to keep the fat off!

We're very pleased that Olive will be writing occasional articles for us, especially for the E6000 machine. We're sure her story will have inspired many of you so, if you'd like to get in touch with her for more information about her patterns, please contact her at the following address:-

**Olive Jinkings**  
**65 Rainsborowe Road**  
**COLCHESTER**  
**Essex CO2 7JU**  
**Tel: 01206-572082**  
**Internet:**  
**<http://www.cfkc.demon.co.uk/knitting/index.htm>**  
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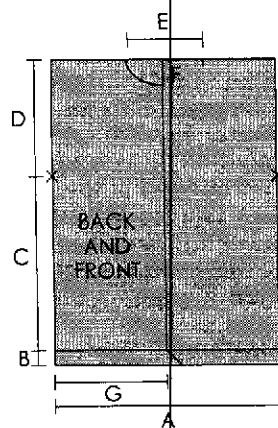
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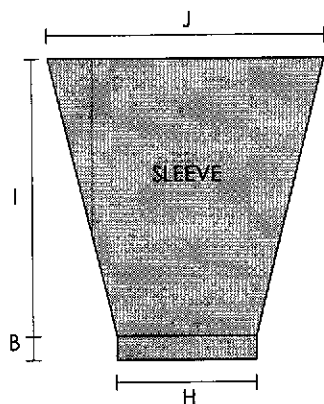
29

## Diagrams



- A = 50 [52.5, 55, 57.5] cm
- B = 2.5 cm
- C = 34.5 [34.5, 37, 37] cm
- D = 28 cm
- E = 19 cm
- F = 10 cm
- G = 23 [24.5, 25.5, 26.5] cm

- H = 21 cm
- I = 39 [39, 41, 41] cm
- J = 55 cm



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| Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. |                          |



Designed by

## BACK

Handle down. Orange strippers. Set up 106 [114, 118] Ns on front bed at centre of machine in WP. \* Push corresponding Ns on back bed to WP. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using 1 end of Col 1, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 4/4, K 1 row. RC shows 4. Engage st patt A. \*\* Set lock on DX →/OX. Using Col 1, K 2 rows. Set lock on DX/OX. K 2 rows. Set lock on DX →/OX. Using 2 ends of Col 2, K 2 rows. Set lock on DX/OX. K 2 rows. Rep from \*\* to \*\* until RC shows 68. Engage st patt B. Set lock on CX/N and ss to 4¼/4¼. \* Using Col 1, K until RC shows 298 [292, 284].

## SHAPE ARMHOLES

Cast off 2 sts on each bed at beg of next 8 rows. Dec 1 st on each bed at each end on next and every foll alt row until 78 [86, 90] sts rem on front bed. K until RC shows 432.

## SHAPE SHOULDERS

Cast off 3 sts on each bed at beg of next 10 [16, 16] rows and 2 [2, 3] sts on each bed at beg of foll 8 [2, 2] rows. 32 [34, 36] sts

# SUMMER JACKET

5

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

## MATERIALS

Bramwell Duomagic. (Yarn Guide No.10.)

1 x 500 g cone in Aran (Col 1).

Bramwell 2/30s High Bulk Acrylic. (Yarn Guide No.7.)

50 g in Skye Blue (Col 2).

4 buttons.

Shoulder pads.

## GARMENT WEIGHT

Finished garment in first size weighs 305g.

*The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address: F.W. Bramwell & Co. Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel. 01282 779811.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

## MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 96 [103, 107] cm, 38 [41, 42½] in.

Length to shoulder 57.5 cm, 23 in.

Sleeve seam 36.5 [37.5, 38.5] cm, 14½ [15, 15½] in (adjustable).

*Instructions are written for the first size, larger sizes follows in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

40 stitches on each bed to 18.5 cm and 40 rows to 6 cm, measured over long stitch pattern B (stitch size approximately 4¼/4¼).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

a) Use 1 end of Col 1 and 2 ends of col 2 throughout.

rem on front bed. Transfer sts to front bed. Cast off.

## FRONTS

Handle down. Orange strippers. Set up 53 [57, 59] Ns on front bed in WP. Work as for Back from \* to \*. Using Col 1, K until RC shows 298 [292, 284].

## SHAPE FRONT EDGE AND ARMHOLE

Dec 1 st on each bed at left edge on next and every foll 8th row and at the same time Cast off 2 sts on each bed at beg of next and foll 3 alt rows, K 1 row. Dec 1 st on each bed at beg on next and every foll alt row until 36 [40, 42] sts rem on front bed. Cont to dec at front edge on every 8th row from previous

Betty

Manwaring  
of Beka Knits

## PROGRAM

|             |         |
|-------------|---------|
| Prog.       | ENT     |
| Erase       | ENT     |
| Cast on     | 2 ENT   |
| All st patt | NO      |
| St patt A   | 164 ENT |
| Alter       | NO      |
| All st patt | NO      |
| St patt B   | 176 ENT |
| Alter       | NO      |
| All st patt | ENT     |
| Test        | NO      |
| Form        | NO      |

dec until 23 [26, 27] sts rem on front bed. K until RC shows 432.

## SHAPE SHOULDER

Cast off 3 sts on each bed at beg of next and foll 4 [7, 7] alt rows, K 1 row.

## 1ST SIZE

Cast off 2 sts on each bed at beg of next and foll 2 alt rows, K 1 row.

## ALL SIZES

2 [2, 3] sts rem on front bed. Transfer sts to front bed. Cast off. Knit second front, reversing all shaping.

## SLEEVES

Handle down. Orange strippers. Set up 54 [56, 58] Ns on front bed at centre of machine in WP. Work as for Back from \* to \*. Using Col 1, shape sides by inc 1 st on each bed at each end on every 18th row until there are 78 [80, 82] sts on front bed. K until RC shows 294 [300, 306]. Adjust length at this stage, if required.

## SHAPE TOP

Cast off 2 sts on each bed at beg of next 2 [4, 4] rows.

## 1ST SIZE

K 1 row. Dec 1 st on each bed at each end on next and every foll alt row until 68 sts rem on front bed.

## ALL SIZES

K 5 rows. Dec 1 st on each bed at each end on next and every foll 6th row until 48 [54, 52] sts rem on front bed.

## 1ST AND 2ND SIZES

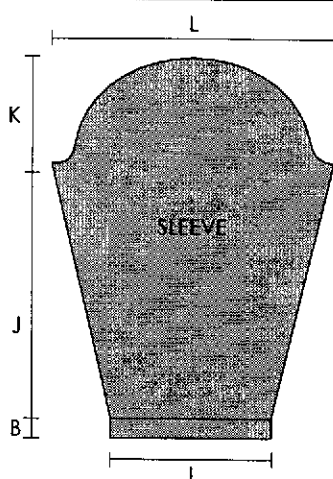
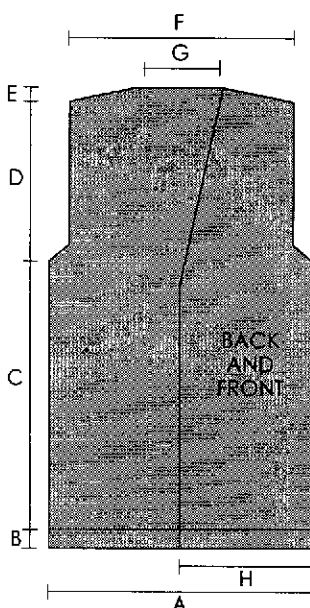
K 1 row. Dec 1 st on each bed at each end on next and every foll alt row until 40 [50] sts rem on front bed.

## ALL SIZES

K 3 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 28 [28, 30] sts rem on front bed. Cast off 2 sts

## Diagrams

A = 49 [52.5, 54.5] cm  
B = 3 cm  
C = 34.5 [33.5, 32.5] cm  
D = 20 [21, 22] cm  
E = 2.5 cm



F = 36 [39.5, 41.5] cm  
G = 14.5 [15.5, 16.5] cm  
H = 24.5 [26, 27] cm  
I = 24.5 [25.5, 26.5] cm  
J = 33.5 [34.5, 35.5] cm  
K = 15.5 [16.5, 17.5] cm  
L = 36 [37, 37.5] cm



on each bed at beg of next 4 rows. 20 [20, 22] sts rem on front bed. Transfer sts to front bed. Cast off.

### POCKETS (KNIT 2)

Handle down. Orange strippers. Set up 30 Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Set RC at 000. Set lock on N/N and ss to  $2\frac{1}{2}/2\frac{1}{2}$ . Using 1 end of Col 1, K 1 row. Set lock on CX/CX and ss to  $3/3$ , K 2 rows. Set lock on N/N and ss to  $4/4$ , K 1 row. RC shows 4. Engage st patt B. Change to black strippers. Set lock on CX/N and ss to  $4\frac{3}{4}/4\frac{3}{4}$ . K until RC shows 66. Engage st patt A. Set RC at 000. Set ss to  $4/4$ . Cont in patt as on Back from \*\* to \*\* until RC shows 64. Transfer all sts to back bed. Set lock on N/GX. Using Col 1, K 2 rows. Set ss to 8, K 1 row. Cast off with a latch tool.

### BACK NECKBAND

Handle down. Orange strippers. Set up 36 [38, 40] Ns on each bed at centre of machine in WP. Set RC at 000. Set lock on N/N and ss to  $2\frac{1}{2}/2\frac{1}{2}$ .

Using 1 end of Col 1, K 1 row. Set lock on CX/CX and ss to  $3/3$ , K 2 rows. Set lock on N/N and ss to  $4/4$ , K 1 row. RC shows 4. Change to black strippers. Engage st patt A. Cont in patt as on Back from \*\* to \*\* until RC shows 68. Change to orange strippers. Set lock on N/N. Using Col 1, K 1 row. Transfer all sts to back bed. Change to black strippers. Set lock on N/GX and ss to 5. K 1 row. Lower front bed. With wrong side facing, pick up sts across back neck and place on to Ns. K 1 row. Cast off.

### BUTTONHOLE BAND

Handle down. Orange strippers. Set up 140 Ns on each bed at centre of

machine in WP. Set RC at 000. Set lock on N/N and ss to  $2\frac{1}{2}/2\frac{1}{2}$ . Using 1 end of Col 1, K 1 row. Set lock on CX/CX and ss to  $3/3$ , K 2 rows. Set lock on N/N and ss to  $4/4$ , K 1 row. RC shows 4. Change to black strippers. Engage st patt A. Cont in patt as on Back from \*\* to \*\* until RC shows 36. Make buttonholes over Ns 1, 2, 3, 4; 22, 23, 24, 25; 43, 44, 45, 46; 64, 65, 66 and 67 on each bed at left of centre. Cont in patt until RC shows 68. Change to orange strippers. Set lock on N/N. Using Col 1, K 1 row. Transfer all sts to back bed. Change to black strippers. Set lock on N/GX and ss to 5. K 1 row. Lower front bed. With wrong side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off.

### BUTTON BAND

Work as for buttonhole band omitting buttonholes.

### PRESSING

With wrong side facing, block the knitting by pinning out all of the pieces to the measurements given.

Steam carefully following spinner's instructions. Allow to dry in shape before removing pins.

### MAKING UP

Join shoulder and band seams. Set in sleeves. Join side and sleeve seams. Sew pockets in position. Finish buttonholes and sew on buttons to correspond. Sew in shoulder pads.





# Brother John

## MAKING THE MOST OF THE brother® LACE CARTRIDGE

### PART 7 - The PPD Lace Cartridge (3)

This article completes our review of the workings of the Brother Lace Cartridge for the Pattern Programming Device by looking at the remaining functions of the HELP MENU.

*John Blakeman*

You will only normally use the HELP MENU (which is shown here as Figure 1 below) in the course of creating a pattern, therefore access is through the stitch plan entry/revision screen (items 1 and 2 from MAIN MENU).

We have already used item 1. END CREATION and discussed the difficulty of using it with an incomplete pattern, so we shall

go straight to item 2. TRANSFER CURSOR. This is no different to the same item for the Pattern Cartridge. It merely lets you specify first, the stitch number and second, the row number, to which you want the cursor to move. The only difference in this cartridge is that the row number has to be an odd number because of the grid set-up. The PPD will not allow you to enter an even number.

There are no HELP MENU items 3, 4 or 5 on the lace cartridge. For ease of use Brother have retained the same item numbers for the HELP MENU as the Pattern Cartridge. Items 3 and 4 on the Pattern Cartridge were, respectively, SET COLOUR and CHANGE COLOUR. We have no need of these therefore they are omitted.

Item 5 on the Pattern Cartridge was REDUCTION which enabled the screen to display a much larger area of pattern. This, I find, is something of a loss although the degree of reduction it gives would be so great that it would be difficult to make out the lace pattern symbols if it was available.

The next item on our HELP MENU is therefore 6. ERASE PART OF PATTERN. This operates using the exactly the same framing mechanism as the Pattern Cartridge. This mechanism was also described in the previous

article when dealing with HELP MENU item 10. CHANGE PATTERN AREA. The only difference is that in this case, the information line gives you an additional choice. In addition to the command SET CORNER it offers an alternative with 1. ALL and no, this isn't a routine for selecting some score draws for the football coupon.

If you press key "1" the whole of the pattern is highlighted in orange for erasure and you are offered the choice of accepting or rejecting the erasure.

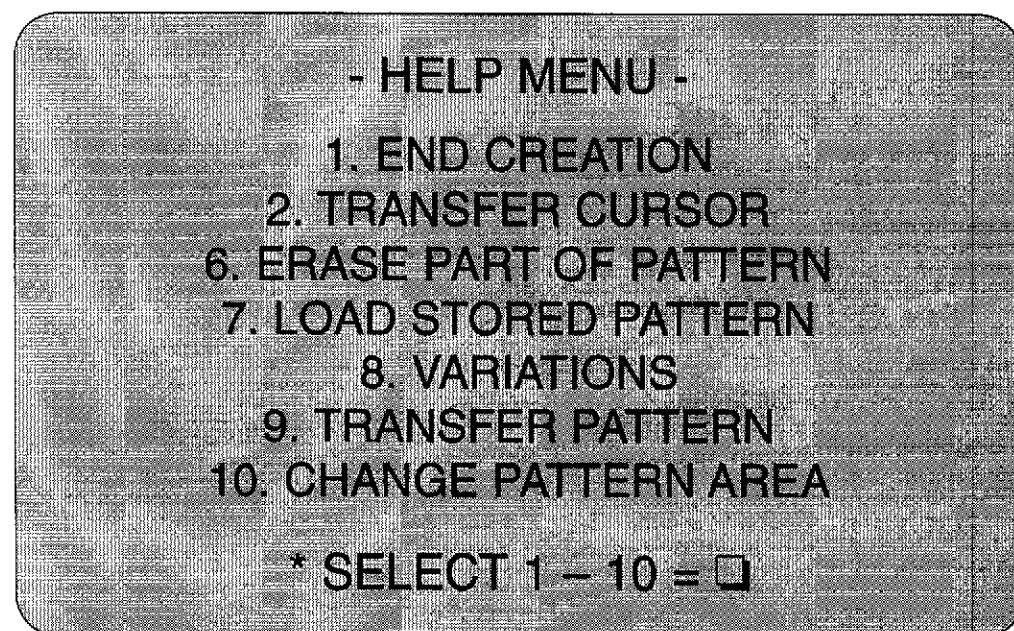
If you want to erase only part of the pattern, first set the corner and continue to frame the area to be erased. Press the STEP key once more and that area will be highlighted orange. You are given the choice to accept or decline the erasure. On acceptance, that area of the stitch plan will be wiped clear.

The next item from the HELP MENU is 7. LOAD STORED PATTERN and this marks the opening of a complex area. If you are familiar with the PPD or have read about this function in my PPD articles you will remember that when you load a pattern by this means, it is not taken straight into the grid and incorporated as part of your pattern, but is loaded into a separate area of the cartridge's memory. There it stays as what I liken to a rubber stamp.

You may select part of it or the whole of it if your grid is big enough and make impressions on your pattern creation grid where and when you want them, subject to some rules which become clear as we go on. If you want to follow this explanation through as an exercise, create a grid 20 stitches by 40 rows.

In selecting this item, you will be presented with several options as to where the pattern is to come from. The first choice is between FROM BUILT IN PATTERN which means not only the Stitch World patterns but also the patterns that you have created which are stored in the cartridge. The second choice is EXTERNAL MEMORY, which

Figure 1 - The Lace Cartridge HELP MENU screen





will generally be the floppy disk drive or even your knitting machine.

For this exercise, choose FROM BUILT IN PATTERN. Press the STEP key and you will be asked to choose between a CREATED PATTERN (CURRENT PAGE) and STITCH WORLD. Choose Stitch World. You will now be asked what pattern number you wish to enter. If you are tempted to try entering a Fair Isle pattern or other non-lace pattern, don't bother, because nothing exciting will happen. The PPD will only accept lace pattern numbers!

Enter Pattern Number 150. This will now appear on screen but on a blue grid. The change in colour indicates that we are working on the rubber stamp, not your stitch plan. Note the information line. This states SET CORNER 1:ALL and marks the start of a framing routine. Note that the left and bottom of the grid are highlighted in white. This is the bottom left edge of the frame.

Clearly we are being invited to accept either the whole pattern or just that part of it which we can go on to frame. Since we have already dealt with framing, there is something else of which I must make you aware, press key "1", choosing the whole pattern.

The information line changes to tell you that certain stitch positions have not been loaded and these are given an orange background. All these relate to positions where the transfers overlap the edge of the pattern. This was not a problem when we were creating our own patterns, but it is now. If you wanted them you would have to enter these instructions on the grid yourself.

In this case we will not accept the situation so press key "2". This takes us back just one step. We shall select just the central part of the pattern so use the arrow keys to set the corner to position (6,9). Press the STEP key again to give you the full frame and enlarge it until the information line reads - (6, 9) 17 x 20. Press the STEP key

again. We run in to the same problem that we had before, namely certain positions not loading, but this time it is with only two positions. These are on the edges and their transfer positions lie outside our selection. They will not be loaded because there is incomplete data.

Let's accept the situation this time. Press key "1". We now see the rubber stamp as it will be placed on the pattern. Press the STEP key to take us back to our stitch plan for the new pattern.

We revert to the empty green grid, but note the information line which now contains an asterisk. This indicates that every time we press the STEP key, the PPD will enable us to make an impression of the rubber stamp on our stitch plan, with the cursor position representing the bottom left-hand corner of the rubber stamp. We are therefore free to continue our plan using the arrow, DRAW and ERASE keys with the added facility of the rubber stamp.

With the cursor at (1,1), press the STEP key. The grid reverts to blue once more to show what our plan would look like if we applied the rubber stamp. If we pressed key "1" we would revert to the green grid with the impression applied. If we pressed key "2" we would revert to the green grid without the impression. Press key "1" on this occasion to accept the impression.

Move the cursor to position (18,1) and press the STEP key. The PPD will beep furiously at you and come up with the message that it cannot load the pattern (the rubber stamp) at that position because there isn't room for the whole impression. Press the STEP key once more.

Move the cursor to position (1,15). Press the STEP key. Again the PPD will not place the impression, this time because it would be superimposing it over the existing pattern. The use of loaded patterns in the Lace Cartridge is therefore very much more restrictive than in the

Pattern Cartridge. The rule is that there must be sufficient clear design grid to accept the whole of the loaded pattern impression. You will also have noticed that there will frequently be times when the new pattern needs to be tidied up.

When using this "stamping" method of entering stored patterns into a new design, you are free to change the pattern as often as you like, taking them from whatever source you wish. The only thing to remember is that you can have only one rubber stamp in memory at a time.

We shall now look at the routines for retrieving other stored patterns. The second option available to us when entering item 7 was to load a pattern from external memory.

When this selection is made you will be asked to power up your accessory, whatever it is and then asked which page you want to load. When loaded, you will then be asked which pattern to load. You will not be presented with a list of patterns on that page but must enter the pattern number. On pressing the STEP key this pattern will then be displayed on the blue screen.

The final option allowed us, was after selecting a built-in pattern and was the alternative to selecting a pattern from Stitch World. This was presented as CREATED PATTERN (CURRENT PAGE).

On selecting this option you will simply be asked to enter the pattern number. You will not be presented with a list from which you can make a choice.

Our next HELP MENU item is 8. VARIATIONS. On selecting this item you will find that only one form of variation is open to us and this is REVERSE. This is equivalent to turning the pattern over, so that the left becomes the right. There is no facility for turning the pattern upside down. It is turned on by using the arrow keys to move the asterisk from the OFF to the ON column. You need to press the STEP key to return to the green grid.

The only difference that you will notice on the screen is that the information line contains a "V" in brackets immediately to the right of the asterisk, stating that a rubber stamp is available for use. The pattern on the grid has not been reversed (otherwise it would be flush with the right-hand side of the grid) and this is because the instruction only applies to the rubber stamp!

Unfortunately, that part of Stitch World pattern 150 we selected earlier as our rubber stamp is symmetrical so we can't tell whether the variation command is working. You might load another pattern, choosing one that is asymmetrical, just to check how it works for your own satisfaction.

The final HELP MENU option to cover (since we dealt with item 10 in the last article) is 9. TRANSFER PATTERN. This enables you to select a part of the pattern, using the framing technique already described and move it about the grid. Having framed an area of the pattern to move, press the STEP key and that part of the pattern disappears from the screen.

The information line changes to state STEP: TRANSFER indicating to us that we should move the cursor to the place to which we want to transfer our selection and press the STEP key to place it on the grid. The cursor position will, as always, be the bottom left-hand corner of the transferred pattern area.

The PPD will not allow you to place the transferred pattern area on an area already containing symbols. It will only write on the grid if the transferred symbols do not interfere with any others already entered.

Here I finish this review. I would just like to add that some people are often surprised when I mention the lace cartridge. Many people who own PPDs have never even heard of it. Nevertheless, I can recommend it to anyone with a serious interest in lace knitting or design. It is powerful, useful and what's more, a unique tool.



# Oh Brother

## INSPIRATION FOR DESIGN - Part 1

Diane's recent visits to Morocco and Tunisia were a wonderful inspiration for design ideas. These are everywhere and most of the shapes are simple enough for those with only a little artistic ability to translate for knitting.

*Diane Bennett*

Berber caps - knitted and crocheted



Traditional rug



Hassan II Mosque, Casablanca



Many writers, artists and designers have visited and worked in Morocco and been inspired by the country and its heritage. What is it about this fascinating country that has provided so many ideas to so many people? That is a difficult question, but my recent visit, followed shortly afterwards by the knitting holiday in Tunisia, certainly provided me with an abundance of design ideas for knitwear.

Berber kelims



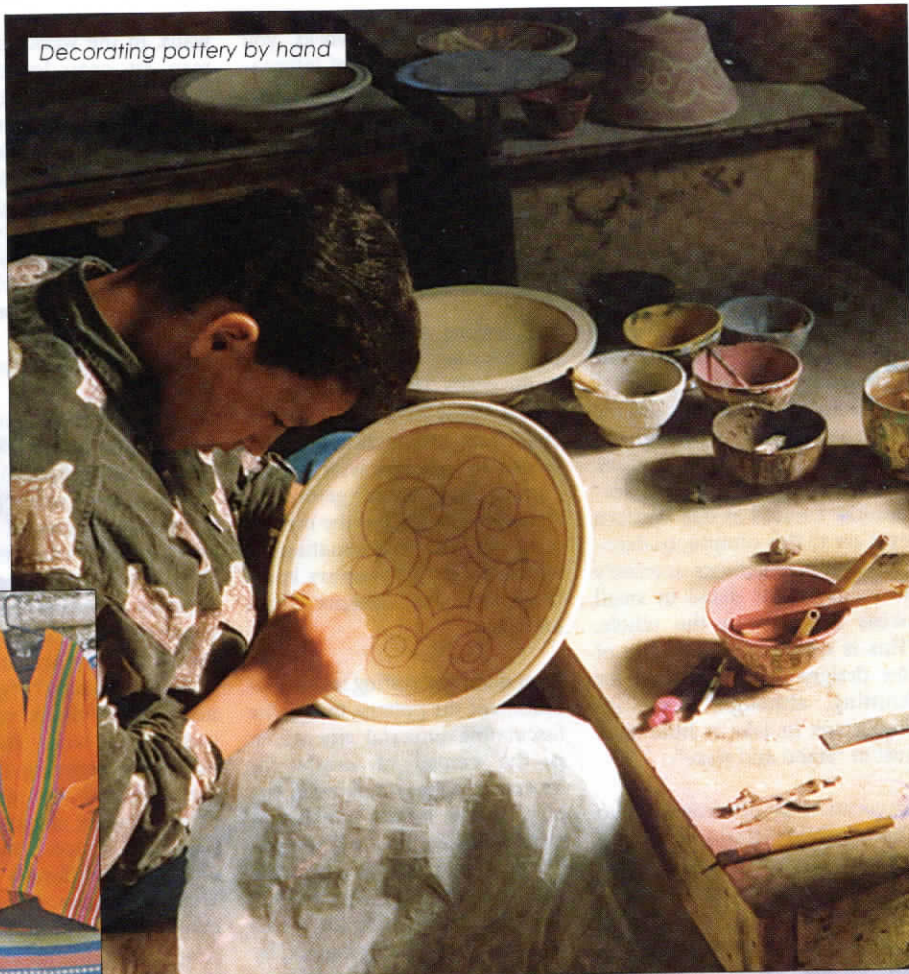
Have you noticed how much British modern architecture seems to be out of tune with the older buildings of the surroundings? Little of the old is reflected in the new, which is



different and sometimes even ugly. I noticed that in Morocco this is not the case. The huge and amazing new mosque in Casablanca, which is the second largest in the world, combines new ideas with a design heritage from which we can draw a great deal of inspiration.

The mosque itself, of course, is similar in shape to many in other parts of the country. The Koutoubia mosque in Marrakesh has a minaret unlike those of the east, being square rather than round or octagonal. Although built some 800 years ago, the proportions were carefully calculated to be a ratio of 5 to 1 – five units in height for one unit in width. The decoration is wonderful – the surface carved into those geometric shapes which are so characteristic of Islamic culture.

Decorating pottery by hand



Jackets



Fishing nets



The new Hassan II mosque in Casablanca also has this square minaret found throughout Morocco and in some other parts of North Africa. Much of it is decorated with surface carving, but this is combined with mosaics in beautiful blues and greens – a wondrous combination especially when viewed from the edge of the sea with the sun shining (which it does for most of the year).

Many other buildings both in the old cities such as Marrakesh, Fez and Meknes and elsewhere, combine various forms of decoration. The most common are, carved stone – sometimes even forming intricate trellis shapes, cedar wood which is both carved and painted and the mosaics in a



wide range of colours. Mosaics are made by hand – each shape being cut without a template with amazing speed and dexterity, especially considering the large size of the tool used.

Sometimes the amount of decoration and the combinations of different types can seem almost overwhelming, especially in the palaces and other buildings of the wealthy. The tombs of the Saadian dynasty, dating from the 16th and 17th centuries and the El Bahja Palace in Marrakesh, built only in the 19th century, combine all these forms of decoration. Unused as our Western eyes are to this sumptuous decoration, it is sometimes necessary to focus on the detail in small areas rather than the whole. This is certainly true if any of the designs are to be used for knitting, although it is also important to take a little time just to “stand and stare”.

Decoration is not confined to the public buildings and palaces. Decoration, most commonly in the form of mosaics, is found in hotel foyers and restaurants, hotel rooms and on the outside of houses – and probably inside as well. Sadly, when visiting large hotels in

some parts of the world, you find they have a kind of international atmosphere and decor which, if you forget where you are, could be mistaken for a wide variety of locations. In both Morocco and Tunisia it would be impossible not to know where you are from the decor.

The designs which decorate the buildings are also used in many of the crafts. The shapes are created without the use of a picture or pattern, although the pottery is usually marked with simple circles and other geometric shapes to ensure that the repeats are even. It is fascinating to watch the carpet weavers knotting intricate designs from memory.

Even more interesting is the decoration of the pottery. In Fez, the fascinating imperial city which is the centre of crafts for Morocco, pottery making is one of the few trades which has moved outside the ancient medina or walled city. This is fortunate since there is no mechanised transport inside the medina, most goods being carried by donkeys! Imagine this with a population of one and a quarter million inside those ancient

walls. In the workshops, craftsmen sit cross-legged on the floor. The youngest, perhaps aged only six or seven, mark out the shapes while their elders paint freehand into this framework. The centre of pottery making in Tunisia is Nabeul and here the designs are created in exactly the same way, except that the workers sit on stools!

The forms of decoration used are, in fact, fairly simple to translate into knitting, since Moslems do not use decorations which contain human or animal forms. Most common are the geometric designs, in thousands of different forms, many using shapes which slot together to produce powerful positive and negative images. Lettering is also used – but my Arabic is limited to “good morning”, “good afternoon” and “thank you” and I can’t even write those! This makes the lettering difficult to use, although the contrast of these complex shapes with the geometric shapes can provide ideas for different borders. There are also floral motifs, more complex than the geometrics but not difficult to use within a large design.

Just as the Celts of the British Isles were pushed north and east by later invaders, so the Berbers of Morocco and Tunisia were, in many cases, pushed into the mountains or desert fringes by the Arab invasions. Their art, craft and decoration is quite different from the intricate designs which are common to so much of the Arab world. Shapes are very simple, colours bold and earthy. Very stylised shapes of the animals which they raise and, traditionally hunted, are sometimes used together with large strong outlines, usually geometric. Berber carpets are instantly recognisable both in design and colour, as are the kelims – rugs or wallhangings which would probably originally have decorated the tents of the nomadic tribes.

The colours most commonly associated with Islamic designs are the bright blues, turquoises and white which have inspired many artists, including Kaffe Fassett for hand knitting. These are found in both Morocco and Tunisia, but there are also many other inspirations for colour. In Morocco, each of the Imperial cities is associated with a colour, which may dominate but is mixed in endless fascinating combinations with others. The browns, oranges and natural

tones of the desert are found occasionally, although these are much more common in Berber craft. Colour inspiration can be from unexpected sources, for example the range of shades in the folded nets of the fisherman of Essaouira.

One of the changes which has taken place over the centuries during which these designs have been used, is a broadening in the range of colours which are available and these are often used to great advantage, as for example in the mosaics of the Hassan II mosque. In Meknes, our lunch venue was modern, decorated with subtly painted plaster ceilings, each area a different tone but using the same design – simple but a masterpiece of modern craft.

Remember that colours seen when visiting these lands of sunshine may not look the same at home. I can well remember the huge impact that the colours used in the knitwear had on me when I left a dull England in January and flew to the knitting seminar in sunny Western Australia.

Comments from others in the group about the carpets were interesting – they looked lovely in the showroom but would they fit into an English home? In many cases, possibly not, although the requirements of the tourists from less sunny climes are now influencing some of the colours used – a pity, but economically desirable.

Our perception of colour must be influenced by light. Strong colours are wonderful in the sunshine of Morocco or Tunisia, but may appear too bright on a rainy day in London. For those like myself who wish they lived in this kind of climate, this can be a reminder of warmer days to come. For the more conservative, combining smaller amounts of these wonderful jewel-like colours with the duller blues, greys, browns and dark blues which we so often use, can produce wonderful effects.

*This is all very well, you may be thinking, but how can these design ideas be used for knitting – and what about those who do not have the good fortune to be able to visit such fascinating countries? Next time I will be explaining how to go about collecting and using these ideas, whether you get them from Morocco, Tunisia or your local museum or gallery.*

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# Clubline

## SINGER CLUB IN NORFOLK

A new club for Singer owners, from beginners to advanced, will be starting in the Norfolk area. The meetings will be held on the first Saturday of each month at:- 35a, Blisfield Road, Brundall, Norwich from 10.30 am to 1.00 pm. For further details and information about this club, please contact Jan Wright at the above address.

## ORPINGTON KC

Orpington Knitting Club offer two meetings, one for electronic machine owners, which is held on the first Thursday of the month, from 7.00 pm until 10.00 pm and another, for members with punchcard machines, which is held on the third Wednesday of the month, from 1.00 pm until 4.00 pm. For further information, please telephone Pat Steven on 01689 819431.

## NEW FOR SINGER OWNERS

Woolley Soft Ware are holding Singer classes for beginners and also classes for 9000 owners on a bi-monthly basis. For further information, please contact Sue Woolley at:-

179-183 Lawn Lane  
Hemel Hempstead  
Hertfordshire HP3 9JF  
Tel: 01442 219298

## SPRINGFIELD MKC

Springfield Machine Knitting Club meets on a fortnightly basis, on Wednesday evenings at the Springfield Community Centre, featuring interesting speakers and friendly advice. For further information, please telephone C Coppen on 01245 380551.

## BLETCHLEY KNITLEADERS

Bletchley Knitleaders meet at the Chepstow Community Centre, Chepstow Drive, (off Buckingham Road) on alternate Wednesdays of the month from 8.00 pm to 10.00 pm. They welcome all who are interested in the fascinating hobby of machine knitting. Meetings are open to men and women of all ages and levels of experience. A

varied programme includes guest speakers, outings and workshops. For further details and information, please contact the club co-ordinator Sue Page on 01908 379558.

## KRAZYKNITS MKC

Meetings are held in St Andrew's Church Hall, Stanley Road, Bootle, Liverpool on the last Wednesday of the month, between 1.30 pm and 3.30 pm. For further information, please telephone Mrs M Brogan on 0151-928 7841.

## MORECAMBE MKC

Club meetings are held in the West End Community Centre, Westminster Road, Morecambe from 7.30 pm onwards on the first and third Monday of the month. For further information, please telephone P Parkinson on 01524 60175.

## SOLIHULL PASSAP KC

Club meetings are held in the United Reform Church Hall, Brookvale Road, Olton, Solihull on the second Monday of the month, from 7.30 pm to 9.30 pm. For further information, please telephone Mary Barker on 0121-707 5001.

## LONGNIDDRY MKC

Meetings are held from September to June, in Longniddry Church Hall, Longniddry, East Lothian on the third Tuesday of the month, from 7.30 pm to 9.00 pm. For further information, please telephone Mrs C Frew on 01875 853094.

## CODNOR MKC

The club meets on alternate Tuesday evenings, from 7.30 pm to 9.30 pm, at the Codnor Methodist Church, Mill Lane, Codnor. The club is hoping to recruit new members - gentlemen, ladies and youngsters alike. The club members are a friendly bunch who tackle all aspects of machine knitting and associated topics. For further information, please telephone the new secretary Mandy Martin on 01773 765809.

## MANOR HOUSE MKC

The club meetings are held at Manor House Neighbourhood Centre, Haddenham Road, Leicester every Friday from 7.00 pm to 9.30 pm. For further information, please contact Mrs Sheila Johnson on 0116-271 5643.

## KEYNSHAM MKC

Keynsham Machine Knitting Club would like to tell knitters in their area that they have a new venue and are under new leadership. The club meetings are now held in The Labbott Meeting Room, Sheltered Housing Complex (off Rock Road), Keynsham, Bristol.

Members meet on the second Monday of each month from 2.00 pm to 4.00 pm. For further information, please contact Mrs Kate Brownsey on 0117-9601714.

## SHIREWAY MKC

The Shireway MKC meet at Shireway Social Club, Yate, Bristol at 7.30 pm on the first Wednesday evening of the month. Ring the organiser, Mrs S Bower, if you would like more information about the club. Her telephone number is 01454 881847.

## MONTROSE KC

There's a meeting every week during term time for Montrose knitters. They are held at Lochside Primary School in Nursery Road, Montrose from 7.00 pm to 10.00 pm and if you'd like to go along, ring the secretary, Estelle Foster on 01561 320666, for further details.

## SUTTON COLDFIELD MKC

This evening club meets twice a month - on the second and fourth Tuesday. The meetings are held at 7.30 pm at the Four Oaks Methodist Church and you can park in the station car park.

Beginners and new members will be made very welcome, so take the plunge and ring Jill Drake, the chairman, on 0212-353 3551.

## COURSES IN COVENTRY

There are three machine knitting courses currently being run by Tile Hill College of Further Education, so if this is your local area, you may like to consider enrolling for one in the next session.

The two main courses are on a full time study course basis and run for two days a week, Monday and Tuesday, or Wednesday and Thursday. They are of between 36 and 72 weeks duration, depending upon the level of skill required and these are fully accredited courses.

The other course is run on Fridays and is of the same duration. All three courses start at 9.30 am and end at 4.30 pm daily.

Accreditation is by the Central Access Network which is situated at Warwick University and is part of the O.C.N (Open College Network).

The school is currently situated above the "Sewers and Knitters" shop in the City Arcade in the centre of Coventry and carries a complement of over 20 knitting machines and accessories plus the largest stock of learning resources for machine knitting students of any college in the country.

The courses cater for all types of machine knitters from complete beginners with minimal knowledge, through to those who want to learn advanced knitting techniques and how to design their own creations.

All three courses are currently funded at no cost to the student. The school also caters for electronic machine knitting and resources on site include, for example, the P.P.D. and computer and electronic machines with disk drives for the storage of created patterns. A number of tuition video cassettes with accompanying screen and a video camcorder are also available for the students' use.

Any person wishing to have more details of these courses should contact Terry Viner on 01203 457940.

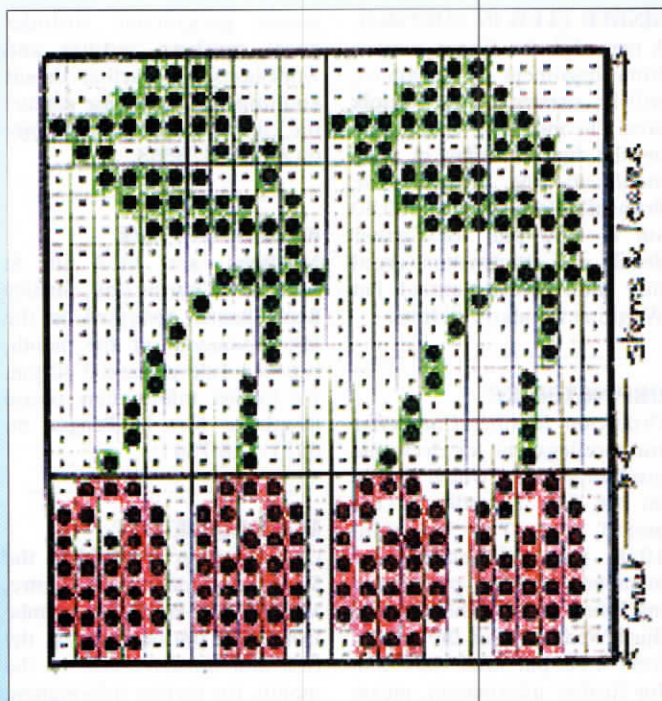


# Picture Knitting

## FLUFFY WHITE CAT

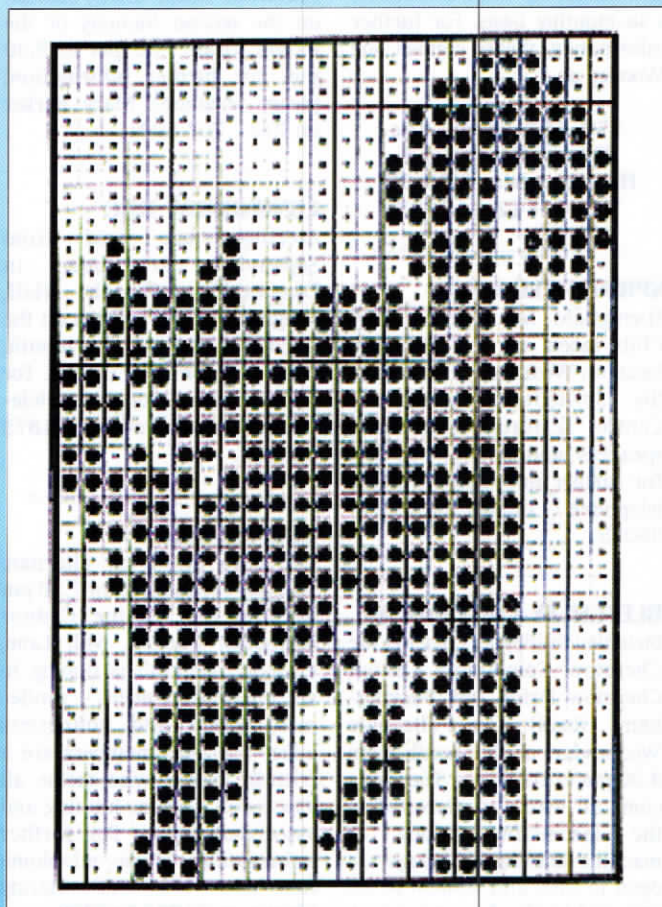
Although cats usually prefer something “fishy”, these white cats, with juicy red cherries, make a mouthwatering picture on a little girl’s sweater.

Wendy Phillips



Although the cherries should be red, you can always knit black and ginger cats as well as white, perhaps even combining all

three on one sweater. For the best effect, do ensure your cats contrast well with their background.





## THIS MONTH'S SPECIAL OFFER

(ends 31st August 1997)

### DOWN ON THE FARM

The farm animals, shown on the boy's sweater, are on special offer this month.

The 24 stitch charts for a pig, cow, sheep and tractor are **FREE** when you order **CATS**.

(Please note that these charts are not available without the book.)

### CATS

This colourful book, for 24 stitch punchcard and electronic machines, contains loads more crafty cats and kittens to decorate your knitwear, plus two patterns for stuffed toys; essential for cat lovers everywhere!

Wendy's **CATS** book is a special offer for UK readers only and costs just £2.95. Please add 50p to your order for post and packing.

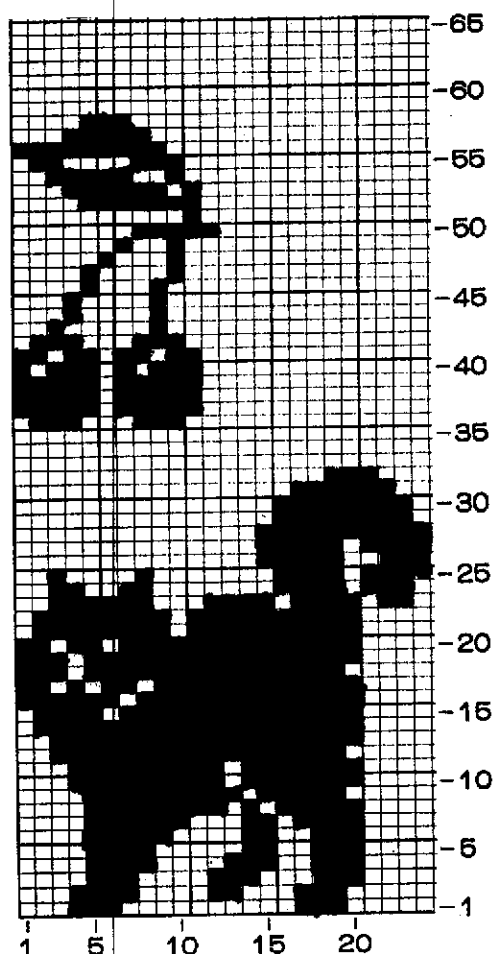
Please send cheque/ postal order to:-

Wendy Phillips  
PO Box 5  
WINDERMERE  
Cumbria LA23 3AN

**DON'T FORGET, THIS OFFER CLOSSES ON 31ST AUGUST 1997!**

### SORRY - OUR MISTAKE!

Please note that the **NATIONAL EMBLEMS** graphs, offered last month, cost £1.50. We apologise for omitting the price and for any confusion this may have caused. We would just like to remind you that the offer is still available until 31st July 1997.



## Metbury Designs

(Bileen Metcalf & Christina Salisbury)

**Easy to use. Easy to knit.**

**A new experience in Passap/Pfaff Knitting.**

### Metbury Designs Newsletter

This is a free Newsletter for our regular customers which includes, letters, hints and tips, Passap/Pfaff news.

### Duomatic Catalogue

has 18 patterns and 34 books especially for the Duomatic machine. Where Deco cards are required a template for marking them out is included. We also have patterns which do not use the Deco.

### First Choice for Duomatics

Knit garments as you learn to use the machine. Uses the Deco Cards which are included with the Duo. £10.75 inc. postage.

### E6000 Catalogue

has 48 patterns and 54 books especially for the E6000 machine. Where reader sheets are required they are included. These are laser printed, ready for entry into the console. We also have designs which use the built in patterns and designs which do not use the console.

### First Choice for E6000

Knit garments as you learn to use the machine. £10.75 inc. postage.

### E6000 Reference Book

Clarifies the manual! £10.75 including postage.

For a free catalogue and sample newsletter write to:-  
Metbury Designs (M), 7 Nursery Close Leyland, Lancs. PR5 1NS  
or telephone 01772 435242



Please state E6000 or Duomatic

Overseas and dealer enquiries welcome.



### Special Offer

## Getting to grips with Double Jacquard

by John Blakeman

A book for Brother, Knitmaster and Silver Reed users, 46 pages, A4. Provides thorough explanation of the technique for plain and multi-colour pattern knitting. Includes practical exercises, patterns for a two-colour and three-colour Double Jacquard jumper, advice and hints and tips.

This book normally sells at £8.50.  
For the Winter/Spring months  
it will be on sale for £5.99.

John Blakeman  
25 Englesea Avenue  
Weston Coyney  
Stoke-on-Trent ST3 5HL

Also available from:  
BSK Ltd  
Murdock Road  
BEDFORD MK41 7LE



# Question Time

## TENDER LOVING CARE

This month, I am going to bore you to tears. No, don't turn the page yet, this is not about tension swatches but your knitting machine. Just like us, it needs a little TLC!

*Pat Coulston*

The care of one particular part of a machine has prompted my concern and, despite my harking on about it, again and again, still knitters (in my neck of the woods anyway) do not realise the consequences of neglect. Can you guess what I am going to say? If this part is damaged, you WILL have problems:-

- You might damage your carriages, if you persist with your thoughtlessness.

- You WILL drop stitches on the main bed, especially if you are knitting in pattern.

- You WILL definitely drop stitches on the ribber, especially in a pattern, such as Half Fisherman's Rib. (If you are tucking on the main bed and experience problems – that's a clue!)

- You WILL have problems in getting the height of your ribber correct if this is faulty.

- What am I talking about?

- Did you guess?

It is, of course, your retaining bar – sometimes called a "sponge bar".

The retaining bar is a long piece of soft metal, which runs the length of your machine, with a

soft sponge on its underside. (It's the bar you have to remove before you can change a needle on your machine.) The sponge is manufactured from a specific material and is covered by a sort of linen fabric.

The depth of sponge is very important because, when new, it is the correct depth to keep the needles in exactly the correct position. When the carriage brings a needle forward to make a new stitch, the needle comes forward at exactly the correct angle to go into the channels in the carriage.

If the sponge has worn thin, the needles come through at the wrong angle. They hit the channel incorrectly and cause all manner of problems.

Retaining bars DO NOT last for ever! In fact, they only last a few years with average use and will need replacing more frequently if you use your machine a great deal. So, check yours NOW – please!

### REMOVING THE RETAINING BAR

Look at either end of the needle bed and you will see the end of the retaining bar in its channel.

Get a screwdriver or similar tool and push the retaining bar away from you. It will now appear at

the other end of the needlebed. Grasp it firmly, but carefully and gently pull it out.

Now rub your hand up and down the sponge a few times. What sort of condition is it in? I do not even have to guess that this, for most of you, will be as flat as a pancake!

When you press the sponge against the metal part, you should feel a resistance – not only the metal part! I would hazard a guess, too, that many of you have the linen covering peeling off! Change it – go out and buy a new retaining bar as soon as possible!

The cost is approximately £10.00 or just over – but if this seems a lot, ask yourself if you would run your car without going to the garage and having new parts fitted? Televisions and washing machines occasionally need their "innards" seen to – and so does your knitting machine!

If you know you are not going to use your machine for several weeks or longer, remove the retaining bar – this will take the pressure off the sponge and make it last much longer.

### REPLACE THE RETAINING BAR

Before moving on, I had better mention the correct way to replace the retaining bar in the machine.

The purpose of the bar is to keep the needles down in position. Therefore, it must be returned so that it lays on top of the needles. Please also note that the **metal part** is the top and the **sponge part** is the underside of the retaining bar.

Insert one end of the retaining bar into the slot and, with the palm of your other hand, press down the first block of needles at this end.

Not all machines allow the needles to "rise" when the bar is removed and the needles may stay flat. If this is the case with your machine, just make sure that the bar goes over the TOP of these first few needles.

- A word of warning. It is possible to accidentally allow the bar to go under the needles. Yes, the bar will go right to the other end, but when you come to take the carriage across to start knitting, it will jam immediately.

So, start to insert the bar over the needles and, if necessary, push a block of needles down with the palm of your hand as you slowly push the retaining bar back into position. This is quite easy to do so, if you have never done it before – don't worry! You must become familiar with this procedure and "practice makes perfect", as they say!

Another little tip you might like to note is that the metal part of the retaining bar can, from time to time, be given a light oiling – with an oily rag, not a full can of oil! When you come to simply changing a needle, the retaining bar will not need to be pulled out all the way, but only just as far as required to free the damaged needle.

I do not apologise for going on about this at such length – it really is so very important – but now I'll change the tune!

### A SUPER NECKBAND

We have, for many years now, been knitting a super neckband. I think that originally, it was published many years ago in our sister magazine *To & Fro*. I have searched and searched the back copies but cannot find it – so my apologies to the person who originally sent this in for not mentioning your name. We call it the 1x1 (or 2x2 industrial rib) "separate method" with no hand sewing. This is a lovely neckband which lays flat and has the bonus that there is no hand stitching to be done.

The other day at our knitting club, my colleague Debbie Kendall (writer of the new *Cut & Sew Correspondence Course*) taught this method. She used it for a cardigan band but, instead of a rib, used stocking stitch.

Her garment had been made in a tuck stitch which, I am sure you know, causes real headaches when it comes to



making the bands lie flat. They will curl in or out! Well, Debbie's cardigan bands were absolutely flat with no curl at all! Here's the method for the neckband – and it's exactly the same for a cardigan band. It can be used either for a "cut and sew" neckline or for a shaped neckline.

### METHOD

Join one shoulder and work out the number of stitches required for the neckband. Over this number of needles and in your chosen rib, cast on and knit double the length of rib required. Transfer the ribber stitches to the main bed. Using one full size tighter than main tension, knit one row and remove the knitting from the machine on waste yarn.

With the right side of the work facing you, pick up the stitches around the neckline or, if you are making a "cut and sew" neckline, pick up the edge of the neckline and bring all the needles all the way forward to holding position. All the stitches will be behind the latches.

With the wrong side facing you, return the stitches from the last row of the neckband to the same needles, but **keep the neckband stitches in the hooks of the needles**. Do not let them slide **behind** the latches. Close the latches and pull the neckband stitches through the garment stitches. (See Knitting Tip below.) Pick up either all or alternate "stitches" (really the edge) from the first row of the rib neckband. Push all needles to holding position. This will encase the frayed edge of the neckline if you have used "cut and sew". Knit one row. You may have to knit this row by hand, as it can sometimes be a little tight for the machine to knit through all thicknesses. Finally, bind off loosely.

### KNITTING TIP

Take all of the needles back just a little way at first. Line them all up, then take them all back a little further. Line them up again and repeat this several times. Eventually, you will find that the needles will all slide easily through the stitches already on

the machine and be lined up exactly. You'll also have no dropped stitches! Keep an eye on the latches all of the time. If a latch falls open, you will lose the stitch and if you do drop one, you'll have to start all over again!

### USING THIS METHOD FOR A CARDIGAN BAND

This band can be made in stocking stitch or rib. If you are knitting this band in stocking stitch, you will need to cast on and finish with waste yarn. Make the band two to four stitches longer than the cardigan front. If you are making the band in rib, it is worked exactly the same as for the neckband, but make it two or four stitches longer than required.

Pick up the cardigan band front all the way along but, at each end, return the work so that it is two to four stitches shorter than the band. By doing this, you'll find it will prevent that "kink" you often get at the top or bottom of the band. It will also help the band to lay level with the fronts.

### A PROBLEM SHARED IS A PROBLEM HALVED!

I am sure that Elvine, one of our Club members, will not mind if I share with you a little problem she recently experienced. She thought her ribber was out of alignment because her machine simply would not knit properly. As she only lives down the road, I popped round to her house because it is much easier to see things than have them explained. She was using some lovely silk yarn which she had purchased at Esher and she had knitted one panel of a ribbed skirt. This had gone well but, before knitting the other panel, she had worked on other things.

She decided to complete her ribbed skirt, but the stitches kept bunching up in various places. The carriages then jammed and it was impossible to knit. I looked at the work that had bunched up and yes, it certainly had! In various places the needle had simply not knitted off the stitch and this had produced the bunching.

You will probably guess that the first thing I did was take out the retaining bar! It was in good condition, so would not be the cause of the problem. I next checked the height of the ribber and that, too, was almost spot on. One side was a tiny bit low, but not enough to cause any of the hassle she was experiencing.

I then looked at the yarn and saw that it was quite a thick four ply. This might have been a factor if something else was wrong, but not the main cause as she had already completed one panel with no apparent problem.

I next checked the needles by bringing all those on the main bed to holding position. I rubbed my fingers firmly all along the underside of them, several times, in much the same way that you would whiz your finger down a keyboard. By doing this, you can see if any needles are crooked and yes, there were about four or five which were out of line. I could see that they were not straight like all the rest, but "leaned" towards their neighbour. That's all very friendly, but no good for knitting, so out they had to come.

I put all the remaining needles back to non working position, leaving just the damaged ones in holding position. We replaced them with new ones and did the test again. This time we found a few more so these were also changed.

### THE LATCH TEST

I next did the "latch test". Do you remember this?

### METHOD

Push all needles to holding position. Remove the sinker plate from the carriage – it's the front bit that screws on – and take the carriage slowly across the needles. All the needles whose latches "stand up" are returned to non working position because these are good ones.

Bring the needles, whose latches stayed back, forwards to holding position again. Make sure all the latches are firmly open.

Do this seven or eight times, opening the latches each time and always returning "good" needles to non working position. If a latch persistently refuses to "stand up", it is probably faulty.

Move this suspect latch backwards and forwards with your finger tip or a nail. When you try to put it flat against the needle, can you feel some resistance? Do you have to push it that bit further to make it really sit on the needle? If so, it is faulty.

Repeat this procedure, with your finger tip or nail, on the latch and as you push it backwards and forwards, does it feel "sticky"? (A really badly damaged latch will even "grate"! If it is the slightest bit "sticky" – replace it straight away. A damaged latch will cause persistent knitting problems and even damage to your carriage.

Having found and changed a few faulty needles on Elvine's machine, we returned to her problem. We were able to knit with her silk yarn and rib set up and all seemed well. However, there was just one more thing I did advise. Because her yarn was rather harsh, I recommended that she should use spray wax to make knitting easier.

### USING SPRAY WAX

We put some newspaper on the floor under the cone of silk and, about every 50 or so rows, sprayed the cone of yarn. You should always spray the cone – **never** the needles or anywhere else!

After using spray wax, you must always give your machine and carriages a really good clean and light oiling. No wax must ever be allowed to stay on the machine, needles or beneath the carriage.

I left and next time I saw Elvine, she said the machine had worked perfectly and the silk yarn knitted a dream. The finished skirt looked super, so thank you Elvine, for that very interesting problem and the solution to it.



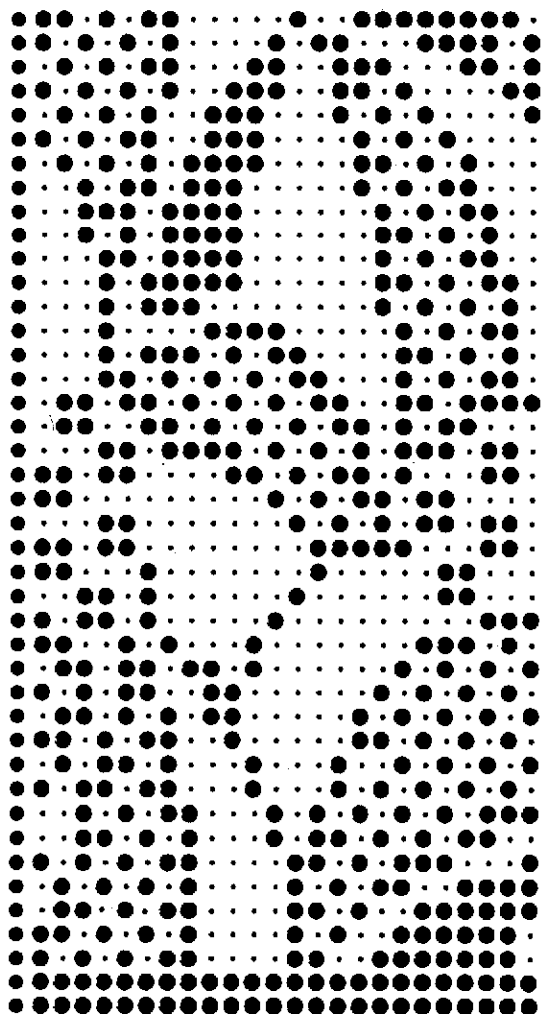
## By Special Request

### KNITTING NOTES

- We used knit side of knitting as the right side of the garments.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and 5K840, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

## Diagrams

Punchcard Chart



## BERRY SPRAY SUIT

6

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

### MATERIALS

**Spectrum Linaria 4-ply.** (Yarn Guide No.11.)  
2 x 500 g cones in Blue (MC).  
1 x 500 g cone in Cream (C).  
8 small buttons.  
Elastic to fit waist.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Tel: 01484 843732.*

### PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

### MEASUREMENTS

#### JACKET

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.  
Actual size 103 [108, 113, 118] cm, 40½ [42½, 44½, 46½] in.  
Length to shoulder 67 [68.5, 68.5, 70] cm, 26½ [27, 27, 27½] in.

Sleeve seam 45 [45, 46, 46] cm, 18 [18, 18½, 18½] in (adjustable).

#### SKIRT

To fit hips 92 [97, 102, 107] cm, 36 [38, 40, 42] in.  
Actual size 98 [103, 108, 113] cm, 38½ [40½, 42½, 44½] in.  
Length 62.5 [65, 67, 69] cm, 25 [25½, 26½, 27½] in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

#### TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 9).  
32 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch on MT-2 (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ◇ JACKET ◇

### BACK

With carriage at right and using MC, cast on 168 [176, 184, 192] sts at centre of machine in 1x1 rib. \* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20

Readers who have recently joined us from Modern Machine Knitting may feel they have seen this pattern before and they would be right.

First published in the May 1991 issue of that magazine, the pattern for this lovely suit is being repeated in written format for Mrs Sandra Dickens. She's right, the style is as classically wearable now as then, but don't count on being able to match the colour exactly - the popular Linaria range has naturally changed its shades over the years.

rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B \*. Set RC at 000. Using MT, K 144 [150, 150, 150] rows.

### SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end on every row until 130 [138, 146, 154] sts rem, then on every foll alt row until 116 [120, 124, 128] sts rem. K 53 [49, 45, 45] rows. RC shows 224 [230, 230, 234].

### SHAPE SHOULDERS

Cast off 8 [8, 9, 9] sts at beg of next 6 rows and 9 [10, 8, 9] sts at beg of foll 2 rows. Cast off rem 50 [52, 54, 56] sts.

### RIGHT FRONT

With carriage at right and using MC, cast on 84 [88, 92, 96] sts at right of centre 0 in 1x1 rib. Work as for Back from \* to \*. \*\* Set RC at 000. Using MT, K 144 [150, 150, 150] rows. K 1 row extra for Left Front.

### SHAPE ARMHOLE

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 65 [69, 73, 77] sts rem, then on every foll alt row until 58 [60, 62, 64] sts rem. K 26 [22, 18, 18] rows.

### SHAPE NECK

Cast off 9 [10, 11, 12] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge on every row until 39 [40, 41, 42] sts rem, then on every foll alt row until 33 [34, 35, 36] sts rem. K 6 rows.

### SHAPE SHOULDER

Cast off 8 [8, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 [10, 8, 9] sts \*\*.

### LEFT FRONT

With carriage at right and using MC, cast on 84 [88, 92, 96] sts at left of centre 0 in 1x1 rib.



Work as for Back from \* to \*, then work as for Right Front from \*\* to \*\*, reversing shaping by noting alteration in number of rows worked.

#### SLEEVES

With carriage at right and using MC, cast on 80 sts at centre of machine in 1x1 rib. Work as for Back from \* to \*. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 144 sts. K 15 [15, 19, 19] rows. RC shows 144 [144, 148, 148]. Adjust the length at this stage, if required.

#### SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end on every row until 64 [64, 64, 40] sts rem.

#### 1ST, 2ND AND 3RD SIZES

Cast off 3 sts at beg of next 8 rows.

#### ALL SIZES

Cast off rem 40 sts.

#### BUTTONHOLE BAND

With carriage at right and using MC, cast on 180 [184, 184, 188] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-5/MT-5, K 5 rows. Make 8 evenly spaced buttonholes over 2 Rs. K 5 rows. Transfer sts for st st. With P side of Right Front facing, pick up 164 [168, 168, 172] sts along front edge and 16 sts along welt and place on to Rs. Using MT+1, K 2 rows. Cast off.

#### BUTTON BAND

Work as for Buttonhole Band omitting buttonholes and read Left Front for Right Front.

#### COLLAR

With carriage at right and using MC, cast on 158 [162, 166, 170] sts at centre of machine in 1x1 rib. K 5 tubular rows.

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# Latch On

## WEAVING

I don't seem to have done any weaving for ages - but I think I'm about to "have a go".

Joan Lafferty

We don't see many patterns for weaving, probably because it makes a bulky fabric. Which is a bit odd, come to think of it, since most of the yarns in the shops are double knitting, or chunky - for hand knitters naturally as, of course, are the patterns. So is it fashionable to have thick knitted garments, or is it because thick yarn is quicker to knit? The latter I suspect - unless one uses a knitting machine!

Why am I thinking of doing some weaving? It sounds very silly, written down on paper, but I want a car coat - three-quarter length. I daresay you're thinking "Why not buy one", but, as Shakespeare says "There's the rub". I can't find one, at least not one that suits me. Since I no longer drive I have got out of the habit of wearing these three-quarter length coats, a long one is much cosier in the winter when one has to walk everywhere. In the summer a blazer or cardigan is sufficient.

Occasionally a kind friend gives me a lift to a meeting, often with several of us a bit closely packed. Please don't think I'm complaining, but a long coat does get in the way and it is not improved by having to hang it over the back of a chair when one gets to the meeting. So it would seem a simple thing to get a shorter one.

So it is, if one wants something in all-wool but these are often heavy and constricting. So something in a wool and acrylic blend would seem to be the answer. Unfortunately I haven't been able to track one down, at least not where I live, nor in the

catalogues either. So I decided the answer must be to knit something.

I have always said I am no designer, merely a knitting machine technician. But of course I do, from time to time, make up my own indoor garments. Could I do it for an outdoor coat? I wish I was one of those people whose head is spinning with ideas, I have to plod along thinking it out a bit at a time.

First of all, the length. Easy you might think, but not when you live alone. How far down does a car coat go? I must wait until my friend calls, she has a nice blue one that I rather covet - but she has had it so long that she can't remember where she bought it. In any case, it is probably out of production by now.

The width is no problem, or is it? Naturally it will need to be wider than a cardigan. I can always measure my long coat to get that bit right, as I can with the sleeves. I do not like measuring worn garments when it comes to jumpers and so on, at least not when knitting for other people. I find that they get shorter and wider when washed - even my own do this and I don't put everything in the washing machine. However, when it comes to an outdoor coat I would have this dry cleaned, so it should be the right size when it comes back. Well, I hope it is anyway!

Next thing to consider - do I want it to button right up to the neck? Do I want it single or double breasted? Should it have a collar and revers? How do I fin-

ish the edges - hems or full needle rib? What weight of yarn am I going to use? What colour(s)? Do other designers have all these questions - I guess they must, so how do they solve them?

I decided to look through the yarn cupboard; I had already decided that weaving would make a nice thick fabric. What colours have I got in stock, remembering that weaving is normally knitted using a thickish yarn for the base with a thicker one for the weaving? I have made a couple of cushion covers in weaving, using 4-ply acrylic for both yarns. These have stood up to years of wear and washing, but I hardly think this would do for a coat. I have a couple of cones of neutral shades, beige or fawn, this would do for the background. Nothing, unfortunately, in double knit on cone. There is a nice "whiskery" yarn - a large cone of this - but it is very fine. Could I use two strands together? I would not normally do this for weaving a garment, since the two strands sometimes separate. But since it is not a smooth yarn it might stick together better. This is also a plain colour. Maybe the background would be better in a milk-chocolate brown that I have. If the thin yarn, used double, will not work, I have a few hand knitting balls in double knit. Will there be enough?

The next thing to consider is the stitch pattern. I know that some of the patterns in *Stitch World* have rows of plain knitting between the weaving. These would be "out", because the wind would blow through the single fabric. Number 461 is a nice "close" fabric, shown in the book in two colours. I don't think I want stripes, but inspection of the graph at the back shows this is our old friend "Card 1". I'll keep that one up my sleeve for the moment. (No pun intended). I quite like number 464, which is a bold diagonal pattern, but I have a suspicion that it has some plain knitting. This proved to be correct, two rows of stocking stitch after eight rows of diagonal weaving in bright yellow. I could pro-

gramme out these plain rows, but then it would be just diagonal stripes; I think the two rows of plain are what "makes" the pattern. I have knitted pattern 452 as a cushion cover. In the illustration it has short diagonal stripes at intervals with "close" weaving between. This is knitted in two colours, but I think it might be quite effective in just one. I don't think I want bold zig-zags and certainly not "loopy" weaving which would catch, getting in and out of a car, if I know my luck. So I must experiment with the yarns to hand.

I think I have decided that a single breasted coat would be easiest to knit, in a "golfer" style, buttoned to the neck. It must have a collar, but this can be just a straight piece. I made a jacket years ago using double jacquard. Unfortunately, although I used full needle rib, I made the collar with single yarn. Although the jacket was wearable (it still is!) the collar was very limp. Next time I must thicken it up in some way. In the dim and distant past we used to knit in a strand of nylon thread to give a bit more "body". I still have a cone of this, duly wearing a piece of nylon stocking - nylon thread has a life of its own and will unwind off the cone in large heaps, without its own "stocking". No wonder this system has disappeared.

Then I must remember to redraw the neckline. I have made the mistake in the past of using a jumper pattern for button-to-the-neck cardigans. The neck on a jumper is, of necessity, lower than a cardigan which buttons to the neck - the latter does not have to go over a head! I think I shall avoid ribbed welts, these might be as limp as the collar. If I start straight away with the weaving I shall have to knit yards and yards of binding. A lot of work. Maybe it would be as well to start with a plain hem and catch this down inside.

Oh! I wish I hadn't thought of the inside of the garment. Should I line it? Of course this would make a much nicer jacket, but I don't consider myself much of a needlewoman these



Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows.

### SHAPE NECK EDGE

Cast off 8 sts at beg of next 10 rows. Transfer sts for st st. Cast off rem 78 [82, 86, 90] sts.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Sew collar in position. Finish buttonholes and sew on buttons to correspond.

## ◇ SKIRT ◇

### BACK AND FRONT ALIKE

With carriage at right and using MC, cast on 160 [168, 176, 184] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Set RC at 000. Using MT-2, K 260 [270, 280, 290] rows. Adjust length at this stage, if required.

### WAISTBAND

Using MT+1, K 1 row. Using MT-3, K 14 rows. Using MT+1, K 1 row. Using MT-3, K 14 rows. Make a hem by placing loops from first row on to corre-

days. Too much "make do and mend" during the war, when we had to use oddments of material, or go without! I even made my little son's short trousers with fly fronts! I think I had enough needlework in those days to last me, thank you very much!

I could, of course, knit a lining. This would need to be done in fine yarn, but again one needs to be a good needlewoman to make a good job of sewing it in. I seem to remember a few years ago seeing an article where the knitter made the garment first, then picked up stitches from the bottom and, using a fine yarn, knitted the lining, picking up the edge stitches of the main piece, row by row. This would certainly save sewing, but would the lining fit? I also seem to remember that the article said to knit the lining using the same tension as the main part, although

## Diagrams

A = 52.5 [55, 57.5, 60] cm  
B = 5 cm  
C = 40 [41.5, 41.5, 41.5] cm  
D = 22 [22, 22, 23.5] cm  
E = 2 cm  
F = 15.5 [16.5, 17, 17.5] cm  
G = 9 cm  
H = 26 [27.5, 28.5, 30] cm  
I = 25 cm  
J = 40 [40, 41, 41] cm  
K = 11.5 [11.5, 11.5, 12.5] cm  
L = 45 cm  
M = 50 [52.5, 55, 57.5] cm  
N = 57.5 [60, 62, 64] cm  
O = 3 cm

sponding Ns. Using MT+1, K 2 rows. Cast off.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

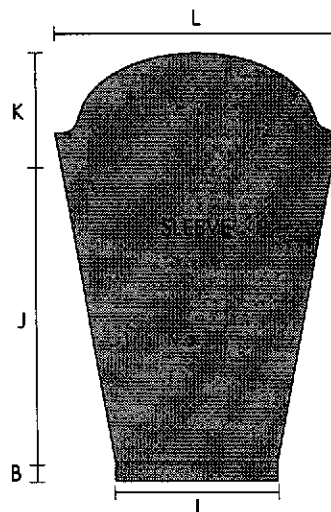
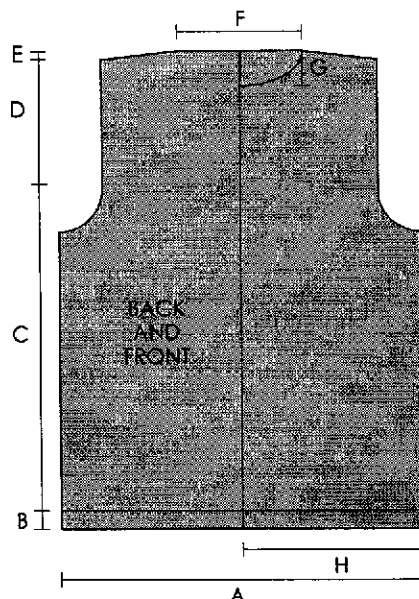
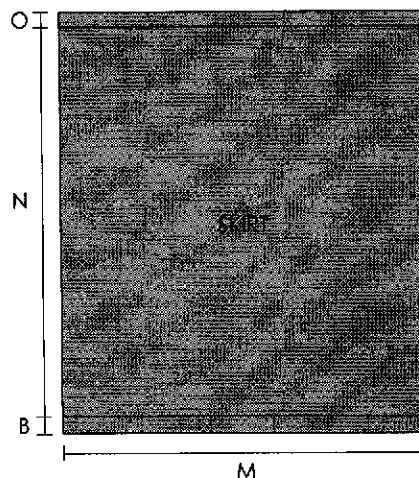
### MAKING UP

Join side seams, leaving a small opening in waistband for elastic. Insert elastic and join ends. Close opening.

one would normally use a tighter tension for thin yarn.

What a lot of problems I have posed myself! Will I ever answer them? If I want my car coat sufficiently I shall certainly have a try. But the summer is upon us, and with any luck I shall not need a coat of any sort, unless possibly a raincoat and even I can't knit that. I must hurry away now, because I have to do a baby cardigan in lace. Fortunately, no problem there!

Well, let's hope Joan's right, but maybe we'll be reading about the hazards of knitting lace or cardigans for babies, shortly. Joan's fans will be pleased to know they can also enjoy her accounts of "real knitting" in our sister magazine, *To & Fro*, which is now available monthly from your newsagent, or by subscription from the same address as MKM (see page 5).





# Picture Parade

## SIGNS OF THE ZODIAC CANCER - The Crab

Cancer or The Crab is, not surprisingly, a water sign of the Zodiac and is ruled by the moon.

*Jo Newton*

As this is my own sign, I can confirm that Cancerians are never happier than when in, on, or by, the water and are definitely influenced by the phases of the moon!

As I feel that neither I, nor those who share this sign would really appreciate a jumper with "Cancer" written all over it, I have used "The Crab" in all the wording. The "sigil" which forms the decorative border starting the 24 stitch pattern, is said to represent the union of male and female principles and, as a knitting design, can be used to complement the two larger electronic motifs - for example above the welts and on the sleeves.

Bearing in mind the watery qualities of this sign, I have tried to use colours in the swatches that are reminiscent of water or sand and, as usual, have found everything I needed in the Forsell range of yarns.

Those of you who are familiar with my designs will know how much I hate long float threads and I have kept these to a minimum. However, in the very largest pattern you will find - at rows 17, 27, 28 and 87 that there are floats so long that the best thing to do is to ignore them as they arrive and, when the knitting is finished, snip them in the middle and darn them in at the back. Any others that appear unavoidably long can be hung on to one of the needles in the next row and they will knit themselves neatly in.



### YARNS USED

#### 24 STITCH PATTERN

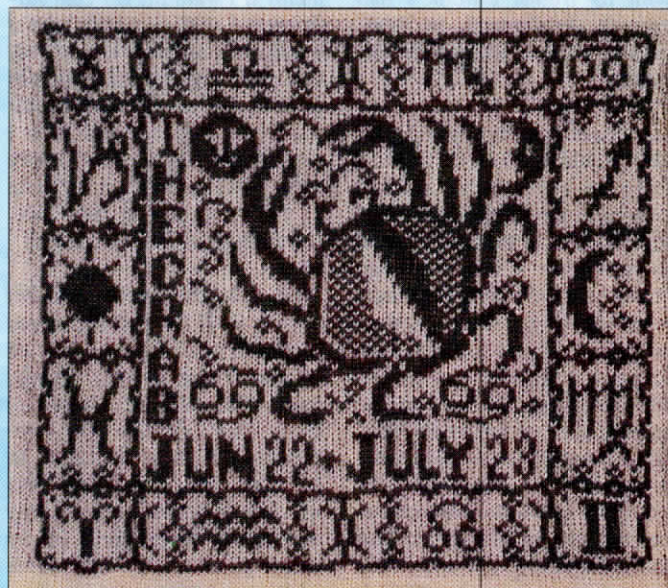
Forsell Shamal  
540 Clematis with 588  
Parchment

#### 60 STITCH PATTERN

Forsell Software  
925 Coniston Tweed with  
900 Ivory

#### 93 STITCH PATTERN

Forsell Shamal  
502 Llama with 592 Acorn





All Jo Newton's designs are available on disk and she is happy to add this month's designs to your collection for a very special price. Don't forget that there are now disks for the last series of Picture

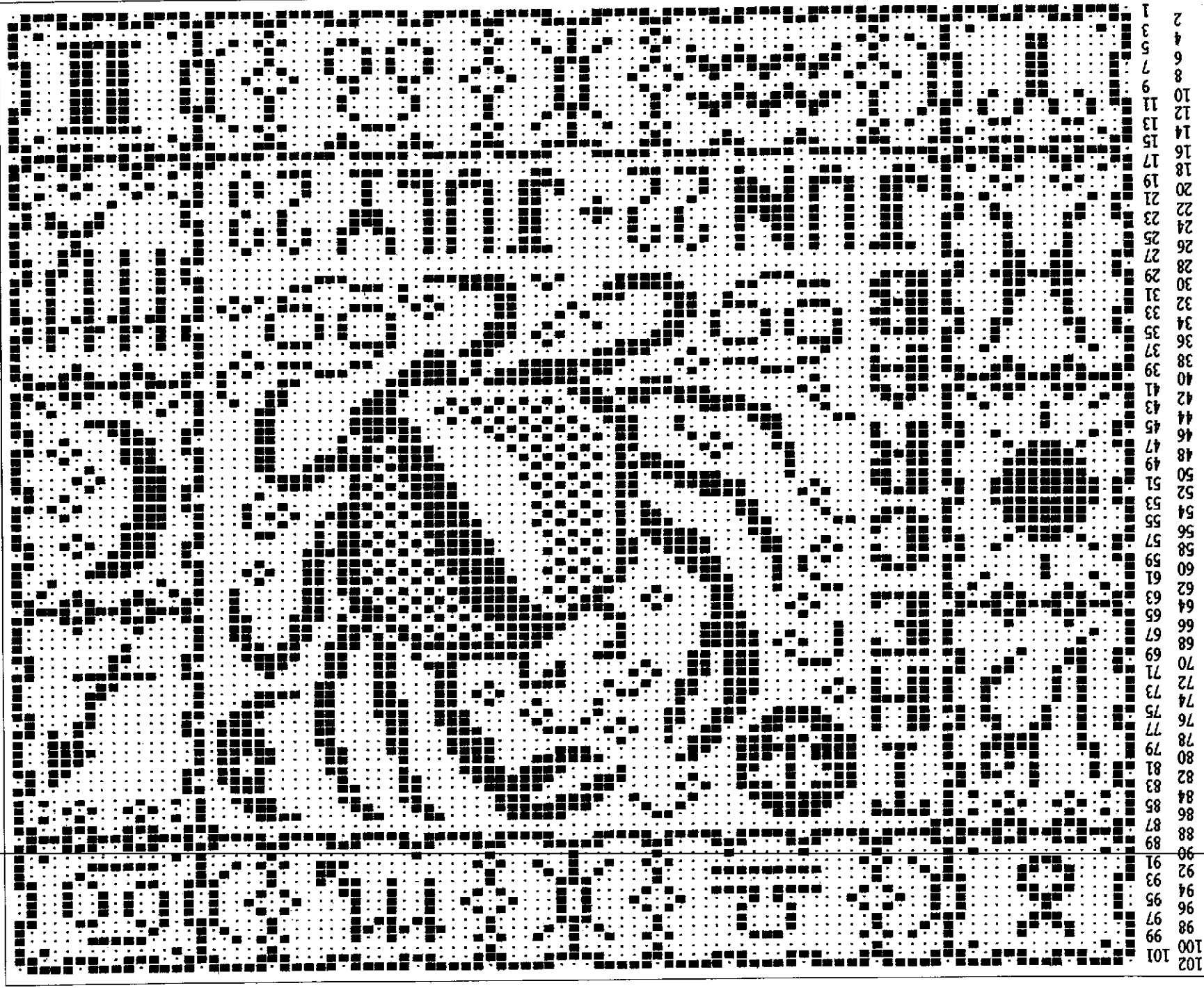
Parade and for all Jo's designs. Disks for Brother or DesignKrit format are priced at £5.95 plus 50 pence p&p. Jo Newton's designs cover a wide range of subjects but she

specialises in nature studies and family pets - so if you're a dog lover looking for a pattern for a far breed just ring Jo! For a complete list of all her booklets, disks and design sheets, just send a see to:

Jo Newton  
Barrowby Old Hall  
Gwent  
Lincolnshire NG62 1BX  
Tel: 01476 565111  
Fax: 01476 565339

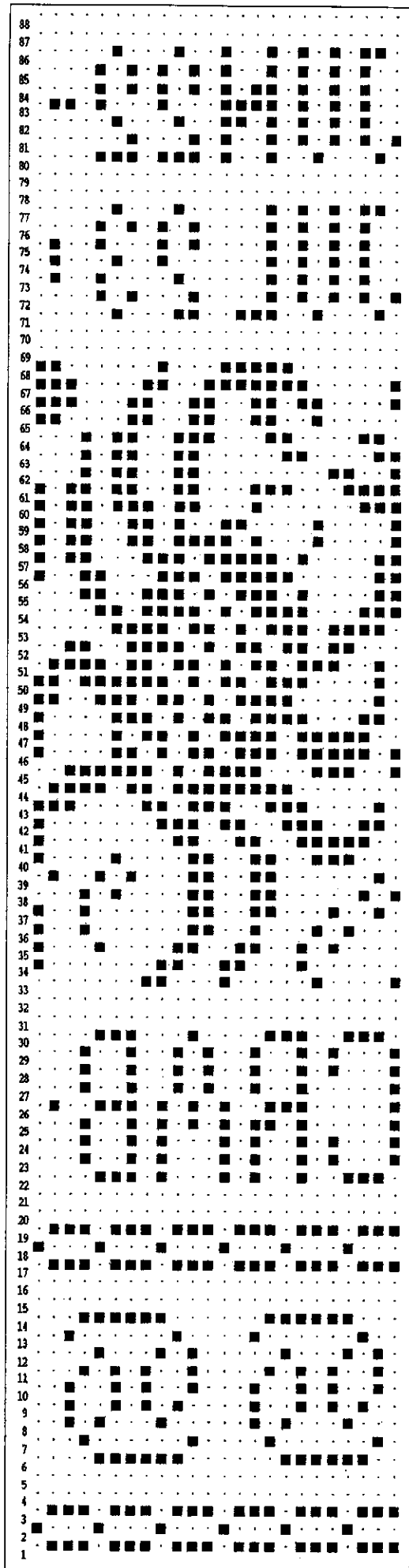
93st Electronic Chart  
Total pattern size 93 stitches by 102 rows

50

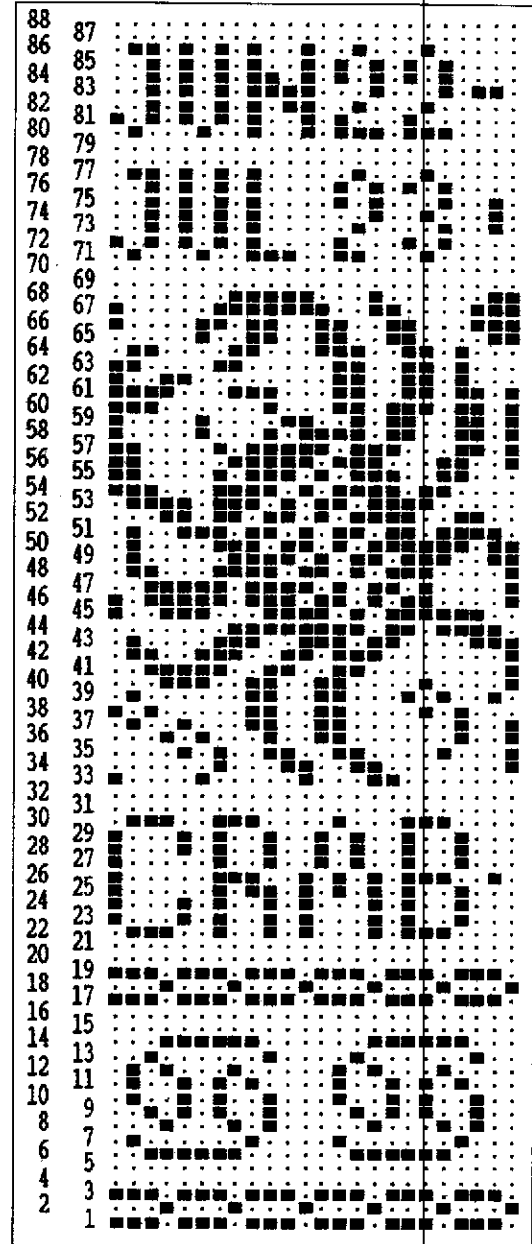




24st Punchcard Chart

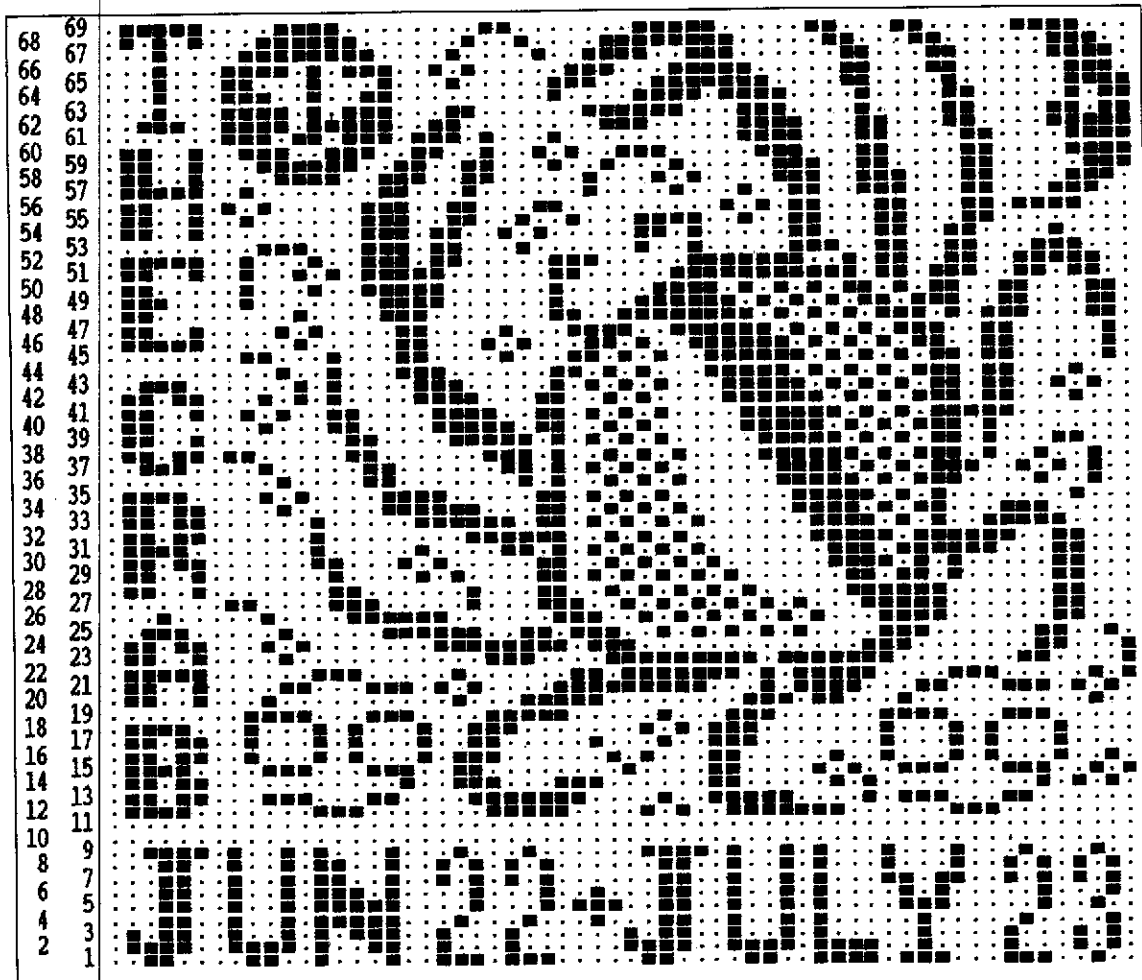


24st Electronic Chart



**ELECTRONIC MACHINES**  
Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.





# Jo's FAMILY FRIENDS



## JO'S FAMILY FRIENDS

Lovely pet portraits including Rough Collie/Sheltie, Tortoises, Horses, Jack Russels, Dutch Rabbits, Doves & Pigeons, Purring Kitten, Yorkies, Irish (Red) Setter, Budgies, Goldfish & Gerbils.

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# Tiny Garments

## KNITTING FOR THOSE IN NEED

There's a very great need for garments for **premature babies** in many special care units up and down the country. Shirley Cowling urges us to spend a little time knitting for the newest generation.

### Shirley Cowling

Our small rural knitting club draws its members from several widely spaced villages. Some years ago, we discovered that our treasurer's niece, Mary, is Staff Nurse at our local Special Care Baby Unit. This unit is always in need of tiny garments for premature babies. We decided to knit for the Unit and now send a parcel of clothes three or four times each year.

Mary visits the club from time to time with slides and videos of

the unit's work and gives us an update on its achievements and amazing equipment for helping not only the immature lungs of premature babies but also older babies who become ill.

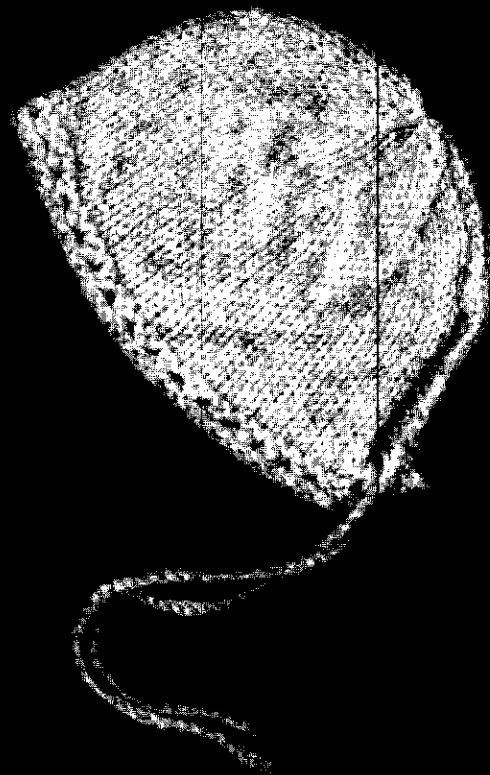
I should be so glad if you would help me to publicise the work through your magazine. I have done some research into the needs of the units and I can assure all readers that there is a unit near them needing help just as much as ours does!

I have a great enthusiasm for this project and would like to see it spread throughout the country as it is an activity all knitters – by hand or machine, as individuals or clubs – can pursue. In fact, it is our oldest member, aged 86, who hand-knits more items than anyone else in our club! It seems especially appro-

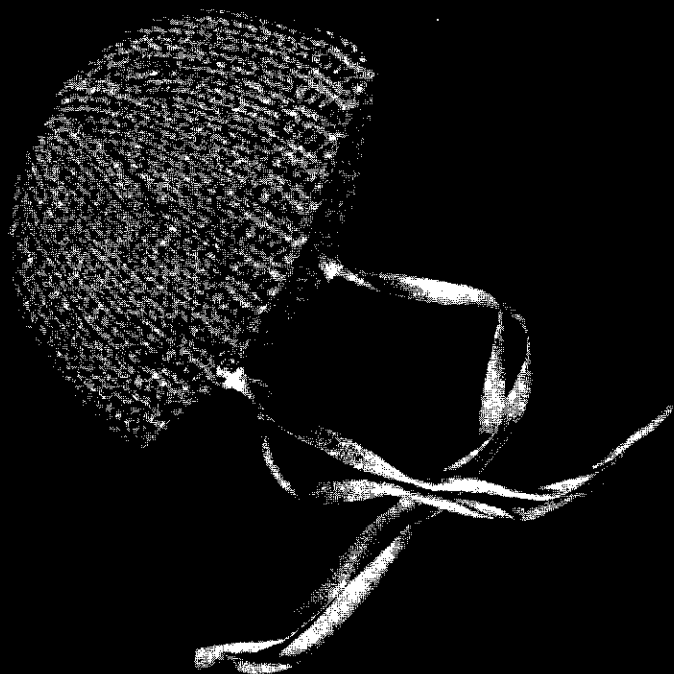
you the leaflet which will, hopefully, inspire new knitting efforts from you and from your fellow readers. There will be no copyright problems with regard to re-photocopying the leaflet for anyone who needs it.

**Yours sincerely,  
Shirley Cowling**

Baby's bonnet - pattern shown on page 54



Baby's helmet - pattern shown on opposite page



appropriate for knitters to spend some of their time knitting for the newest generation, doesn't it?

I have compiled a leaflet of hints and tips as to what items in particular are needed by these units and in what sizes, including a pattern for a tiny, button-up cardigan. Please send me your name and address dear reader, with four first class stamps to cover the cost of postage and photocopying and I'll send

If you would like to respond to Shirley's plea – and I hope you will – please write to her at the following address for more information:-

**Shirley Cowling  
Herdwick Farm  
WINKLEIGH  
Devon EX19 8LD**

You may also like to know that our sister publication *To & Fro* has a major feature on knitting for premature babies, starting in the June 1997 issue. If you would like a copy of the magazine, please send us a cheque or postal order for £2.40 and we'll post you a copy by return.



## Instructions for

### TO KNIT

With carriage at right and using MY, cast on 50 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-2/MT-2, K 4 rows. Transfer sts for st st. Using MT, K 10 rows. Adjust length at this stage, if required. Using WY, K a few rows and release from machine.

### SHAPE TOP

Push 42 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 2 Ns, \* 2 sts tog on to next N and 1 st on to each of next 4 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 34 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 2 Ns, \* 2 sts tog on to next N and 1 st on to each of next 3 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few

## HELMET

7

### PATTERN RATING

\* Easy to knit

### MACHINES

This pattern is suitable for chunky or double knitting gauge machines with a ribber.

*If you don't have a ribber, work ribs in K 1, P 1 rib as given in instruction manual or knit by hand as given for hand knit version.*

### MATERIALS

DK Yarn. (Yarn guide No.14.)  
1 x 25 g ball in MY.  
Ribbon, if required.

### HELMET WEIGHT

Finished garment weighs 8 g.

### PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5.

### MEASUREMENTS

To fit a premature baby.  
Depth 8 cm, 3 1/4 in (adjustable).

### TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 2 for chunky machines or 6 for double knitting machines).

*For perfect results, please check your tension carefully.*

### KNITTING NOTES

a) We used knit side of knitting as right side of garment.

## Machine Knitting

rows and release from machine. Push 26 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 2 Ns, \* 2 sts tog on to next N and 1 st on to each of next 2 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 18 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 2 Ns, \* 2 sts tog on to next N and 1 st on to next N. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 9 Ns to WP. With carriage at right and P side facing, replace 2 sts tog on to each N. Unravel WY. Using MY, K 1 row. Break off yarn leaving a long end, thread end through sts and release from machine. Pull up sts and secure.

### MAKING UP

Join seam. Attach ribbon, as required.

## Instructions for

### TO KNIT

Using 3 1/4 mm needles and MY, cast on 50 sts and work 4 rows in K 1, P 1 rib. Change to 4 mm needles and starting with a K row, work 10 rows in st st. Adjust length at this stage, if required.

### SHAPE TOP

NEXT ROW: [K 4, K 2 tog] 8 times, K 2. 42 sts.  
NEXT ROW: P.  
NEXT ROW: [K 3, K 2 tog] 8 times, K 2. 34 sts.  
NEXT ROW: P.

## HELMET

7

### PATTERN RATING

\* Easy to knit

### MATERIALS

DK yarn. (Yarn Guide No.14.)  
1 x 25 g ball in MY.  
Pair 3 1/4 mm and 4 mm knitting needles.  
Ribbon, if required.

### HELMET WEIGHT

Finished garment weighs 8 g.

### PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5.

### MEASUREMENTS

To fit a premature baby.  
Depth 8 cm, 3 1/4 in (adjustable).

### TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch using 4 mm needles.

*For perfect results, please check your tension carefully.*

### KNITTING NOTES

a) We used knit side of knitting as right side of garment.

## Hand Knitting

NEXT ROW: [K 2, K 2 tog] 8 times, K 2. 26 sts.  
NEXT ROW: P.  
NEXT ROW: [K 1, K 2 tog] 8 times, K 2. 18 sts.  
NEXT ROW: P.  
NEXT ROW: K 2 tog to end. 9 sts.  
Break off yarn leaving a long end, thread end through sts. Pull up sts and secure.

### MAKING UP

Join seam. Attach ribbon, as required.



# Instructions for

## TO KNIT

Using MY, cast on 65 sts by hand. Using MT-2, K 2 rows. Transfer the 2nd and every foll alt st on to adjacent N, leaving empty Ns in WP, K 2 rows. Using MT, K 22 rows. You can adjust the length at this stage, if required.

## SHAPE TOP

Push 57 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* 2 sts tog on to next N and 1 st on to each of next 6 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 49 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* 2 sts tog on to next N and 1 st on to each of next 5 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 41 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* 2 sts tog on to next N and 1 st on to each of next 4 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from

# Instructions for

## TO KNIT

Using 2½ mm needles and MY, cast on 65 sts using 2 needle method. K 2 rows

NEXT ROW: P 1, \* yrn, P 2 tog, rep from \* to end. K 2 rows. Change to 3¼ mm needles and, starting with a K row work 20 rows in st st. Adjust length at this stage, if required.

shape top  
NEXT ROW: [K 6, K 2 tog] 8 times, K 1. 57 sts.

NEXT ROW: P.

NEXT ROW: [K 5, K 2 tog] 8 times, K 1. 49 sts.

NEXT ROW: P.

NEXT ROW: [K 4, K 2 tog] 8 times, K 1. 41 sts.

NEXT ROW: P.

## BONNET

### PATTERN RATING

\* Easy to knit

### MACHINES

This pattern is suitable for standard gauge machines

### MATERIALS

4-ply yarn. (Yarn guide No. 11)

1 x 25 g ball in MY

Crochet hook

Ribbon, if required

### BONNET WEIGHT

Finished garment weighs 8 g.

### PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5

### MEASUREMENTS

To fit a premature baby

Depth 10 cm, 4 in (adjustable)

### TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7)

For perfect results, please check your tension carefully

### KNITTING NOTES

a) We used knit side of knitting as right side of garment

machine. Push 33 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* 2 sts tog on to next N and 1 st on to each of next 3 Ns. Rep

# Machine Knitting

from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 25 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* 2 sts tog on to next N and 1 st on to each of next 2 Ns. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 17 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to first N, \* sts tog on to next N and 1 st on to next N. Rep from \* to end. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine. Push 9 Ns to WP. With carriage at right and P side facing, replace 2 sts tog on to each N ending with 1 st on last N. Unravel WY. Using MY, K 1 row, Break off yarn leaving a long end, thread end through sts and release from machine. Pull up sts and secure

## MAKING UP

Join seam for 4½ cm, 2 in. Work 1 row of DC along cast on edge. Make 2 crochet cords and attach as required or attach ribbon, as required.

# Hand Knitting

NEXT ROW: [K 3, K 2 tog] 8 times, K 1. 33 sts.

NEXT ROW: P.

NEXT ROW: [K 2, K 2 tog] 8 times, K 1. 25 sts.

NEXT ROW: P.

NEXT ROW: [K 1, K 2 tog] 8 times, K 1. 17 sts.

NEXT ROW: P.

NEXT ROW: K 2 tog to last st, K 1. 9 sts.

Break off yarn leaving a long end, thread end though sts. Pull up sts and secure.

## MAKING UP

Join seam for 4½ cm, 2 in. Make 2 crochet cords and attach as required or attach ribbon, as required.

## BONNET

### PATTERN RATING

\* Easy to knit

### MATERIALS

4-ply yarn. (Yarn Guide No. 11)

1 x 25 g ball in MY

Pair 2½ and 3¼ mm knitting needles

Crochet hook

Ribbon, if required

### BONNET WEIGHT

Finished garment weighs 8g.

### PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5

### ADDITIONAL ABBREVIATION

YRN = yarn round needle

### MEASUREMENTS

To fit a premature baby

Depth 10 cm, 4 in (adjustable)

### TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch using 3¼ mm needles

For perfect results, please check your tension carefully

### KNITTING NOTES

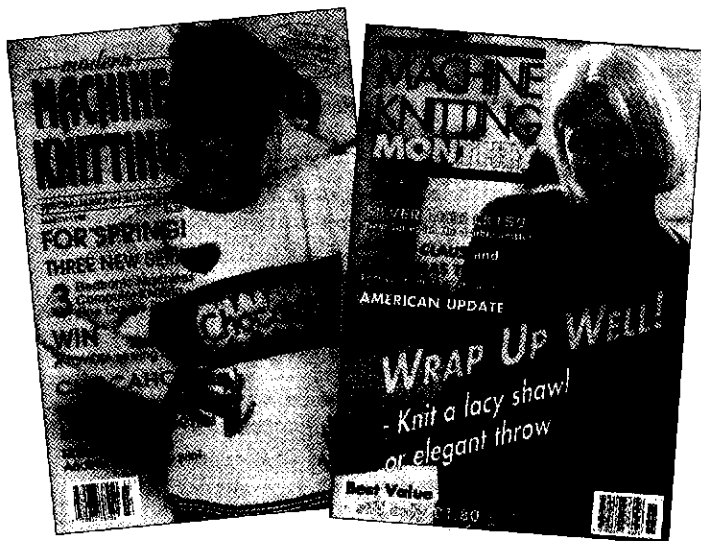
a) We used knit side of knitting as right side of garment



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# BASIC CROCHET STITCHES

**C**ROCHET is really an essential skill to have if you want to be a truly versatile machine knitter. Crochet can be used to create interesting surface decoration on your knitwear or to produce beautiful trimmings and edgings to give your knitwear that special touch. However, at its simplest level it can also be very basic and functional – perhaps the only way you can finish a raw edge to stop it rolling or the most efficient way of setting in a sleeve. If you don't know how to crochet, here's a step by step guide to the basics.

Whether you want to crochet an edging or a complete item, you cannot crochet until you have a 'loop' on your hook. To start, you can either a) insert your hook into the fabric, card, leather, knitting or anything else that takes your fancy OR b) make a slip knot.

How you hold your hook doesn't matter, but the loop has to go past the shaped part of the hook head on to the stem, or the tension will not be correct. If you've never crocheted before, try holding the hook like a pen, which should feel comfortable since most people are used to writing.

The yarn has to glide through the fingers in an uninterrupted flow. (See Fig. 1.) One way is to wrap the yarn round two fingers instead of just the little finger which prevents it from being gripped too tightly.

Unlike knitting, crochet stitches vary in height. Chains are made to 'lift' the hook at the beginning of the row.

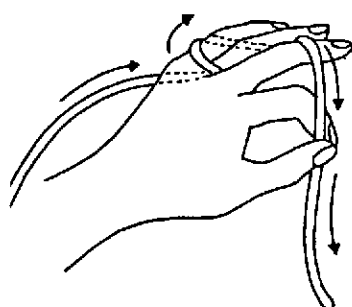
When working into a fabric, insert the hook through the material, collect the yarn and pull through to the front. The hook has a loop over it through which crochet stitches can be made. (See Fig. 2.)

Alternatively make a slip knot. Ideally make the slip knot so that the loop tightens from the tail end.

With the loop on the hook, chains can be made either for a foundation chain or to 'lift' the hook from the fabric.

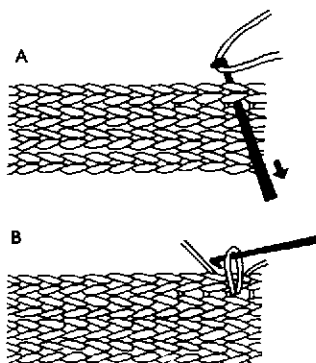
There are basically only three stitches in crochet, chain, double crochet and treble. All other stitches are variations.

Figure 1: Holding the yarn.



..... = under the fingers  
 ————— = over the fingers

Figure 2: Working the fabric.



## CHAIN

Place yarn over hook (yoh) and pull through loop already on hook – 1 chain (ch) made. Continue in the same way until the required number of chains has been made.

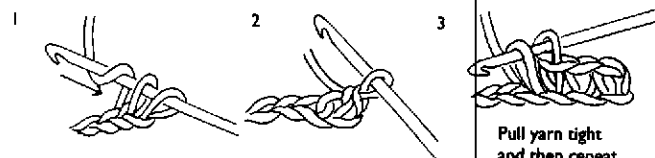
Figure 3



## DOUBLE CROCHET

One chain is needed at the beginning of the row and is counted as the first stitch. Insert hook into next stitch (or fabric), yarn over hook (yoh), pull through to front of work (2 loops on hook), yarn over hook (yoh), pull through both loops – 1 double crochet (dc) made. (See Fig. 4.) This is a good stitch for edging a raw knitted edge.

Figure 4



Pull yarn tight and then repeat Steps 1-3 throughout.

## SLIP STITCH

Is worked like a dc but smaller. Therefore it doesn't need any turning chain and is rarely used without other stitches. Insert hook into work, yarn over hook (yoh), pull through to front AND loop already on hook – 1 slip stitch (ss) made. (See Fig. 5.) This is a good stitch for joining two knitted pieces together.

Figure 5



## CRAB STITCH

Another variation of double crochet is the Crab stitch, sometimes known as corded edge, rope stitch, etc. This is a double crochet stitch worked in the opposite direction. Right-handed people work crochet from right to left. For right-handed people the Crab stitch is worked from left to right. Insert hook into next stitch on the right, drop the hook on to the yarn (not yoh) and pull through to the front tilting the hook to ensure TWO loops are on hook, twist hook back to normal working position, yoh, pull through both loops – 1 Crab stitch made. (See Fig. 6.)

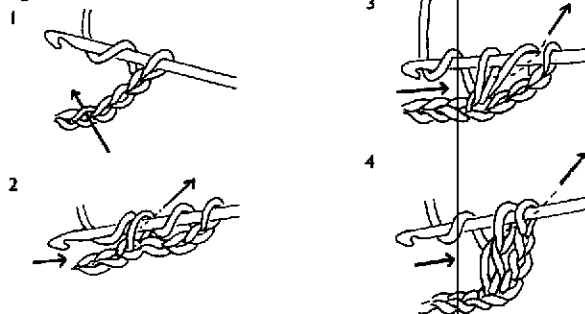
Figure 6



## TREBLE

Three chains are needed to lift the hook for this taller and most common of all crochet stitches, yoh BEFORE inserting hook into work, yoh, pull through to front (giving three loops on hook), \* yoh, pull through two loops, repeat from \* once leaving one loop on hook – 1 treble (tr) made. (See Fig. 7.)

Figure 7





# Over to You

## COAT OF MANY COLOURS

Colour, lots of it, is an essential ingredient of a Kaffe Fassett design, but this was the first problem when a reader set out to knit his beautiful coat - over to Dinah to hear the whole story.

### Dinah Jones

My name is Dinah Jones; married to Bill for 39 years. We have two married children, Richard and Hazel and three grandchil-

dren, which means plenty of knitting here!

I work as a Textile Assistant at

The Bowes Museum, mounting costume displays and doing conservation work on embroideries and tapestries. I own a Duomatic 80 which I have had for twelve years and I also have an E6000 which is eight years old.

This story all began after a visit from my son Richard and his wife Eve, who live in Wiltshire. Richard rang to ask whether I had noticed that one particular pattern book kept being left out on the coffee table. I said, "Yes", but I had not wondered why. Eve had fallen in love with a coat from the *Plaff Rowan Designer Knitwear Collection*. The pattern was designed by Kaffe Fassett and had ten colours in it.

My first reaction was to say, "Sorry, it is beyond me", but I like a challenge, so I said I would see what I could do.

As the book was about ten years old I had to ring the manufacturer to obtain the necessary

were unable to advise me about substitutes. I made many more telephone calls to various other yarn suppliers and had finally made a choice of colours but had not yet posted off the order when I went to the North East Knitting and Needlecraft Exhibition at Leeds.

Visiting Nina Miklin's stand at the exhibition, I picked her brains and borrowed a Kaffe Fassett hand knitting book from another stallholder to give her an idea of the pattern.

She persuaded me to use a mixture of pure lambswool with some of the colours in a mohair yarn for added texture. The range of colours to choose from was fantastic but eventually I made my choice.

I returned home to punch the cards and work out how I was going to arrange the sequence of colours. The yarn duly arrived and, with great trepidation, I set off to knit a test square. I was not really surprised that it did

not work out to the same tension as the pattern; the length was fine but the width was too narrow. I simply calculated how many more stitches I needed to add to get the right width and started to knit.

The yarn just flowed through the feeder like a dream, the only drawback being the constant changing of colour and feeder but, as I do have a lot of patience, things went very smoothly. Having

yarn only to be told that it was cast off the back, I really was no longer available and they thrilled; it looked very good!





# Dear Anne

This month's letters are all in response to the Star Letter in our May '97 issue in which Eve Whitelegg gave us her views on the contents of machine knitting magazines – not just this one we hasten to add! These replies illustrate the diversity of opinion among knitters and confirm our belief that we must offer as much variety as possible, so that all readers can look forward to something “for them”.

**Dear Anne,**

Eve Whitelegg's letter was absolutely right in all that she says. Her remarks are everything that I have been thinking for ages. I flick through the magazines in the hope that there will be something elegant for the older woman – alas no.

We retired ladies really do need to be able to utilise to the full our (expensive) knitting machines. Smart clothes in the shops are out of the question, whereas one could knit a dress or suit at a fraction of the cost.

It would not be necessary to have patterns for older people every month (they are for the youngsters now!) but spread about the year.

With best wishes for the continued success of *Machine Knitting Monthly*.

**Yours sincerely,  
Mrs M D A Godfrey  
Milton Keynes**

**Dear Anne,**

After reading your Star Letter in the May '97 issue, I really felt for the writer, Eve Whitelegg.

I've also been a knitter for many years – 36 to be precise – and learned much from *Modern Knitting*.

I agree with Eve's comments on garments. I find myself continually referring to back copies (quite a long way back) for classic designs, transferring them to the charting device and using a modern yarn. Why? Because

many garments for size 16-18 are too fussy. Many garments pictured in knitting magazines don't look well finished – bands not sitting neatly, necklines loose and sleeves that don't finish at the end of the arm.

Articles on “how to put it right”, short of completely undoing the garment, would be useful to many I'm sure. Shoulders too large, V neck too low, you know the sort of problem we all have to face – usually when it's knitted for a customer!

Yarns – some are better for one type of garment than another. Some folk are afraid to try newer yarns because they don't know what to expect of them. Why not a short series of articles with simple designs to encourage the faint-hearted?

Yes, Eve Whitelegg has a very valid point and I agree with her wholeheartedly.

**Yours sincerely,  
Irene Bell  
Sheffield**

**Dear Anne,**

With reference to Eve Whitelegg's letter, I cannot agree with what she says.

If colours are garish in the illustration of a garment (the modern trend!), she does not have to use these colours, muted soft shades are available, it is a matter of personal choice.

With regards to mixed techniques, I have made tops using

chevron lace plus chevron Fair Isle in the same garment and I find the patterns complement each other very well.

If Eve has a KR6, she doesn't need a written pattern anyway. With a few strokes of her pen, she could create any design she chooses; trousers, skirts or dresses, in any pattern, textured or plain, woven or lacy, hand worked or automatically produced electronically. Surely this is why we are machine knitters, because of the endless variety of garments the machine enables us to make in the shortest time possible?

Machine maintenance is one job that needs to be done after every garment is finished; removing dust and fluff and lightly oiling the machine should keep it running without problems.

News about other knitters is always interesting, as is news of other crafts, but really a dedicated knitter hasn't a lot of spare time for other hobbies!

I look forward to the postman delivering my copy of *MKM*. I read it from front cover to back cover and often get my inspiration for a garment from a particular stitch formation or Fair Isle pattern. I have bought the *Modern Machine Knitting* magazine since 1953 when I had my first machine.

**Yours sincerely,  
Mrs R Ukrainec  
Cannock**

**Dear Anne,**

I have just read Eve Whitelegg's letter and I feel like hanging out the flags and dancing in the aisles in praise of Eve, for having the courage of her convictions, instead of criticising but doing nothing like many others, including myself. Having said that, I realise that editors are not going to please all of the people all of the time and that it's sometimes a good thing to be nudged out of one's own particular rut.

I sometimes wonder whether machine manufacturers are in danger of pricing themselves out of the market. The electronic machines are wonderful – I've got a 950i – but the solid core of machine knitters are those with punchcard machines who don't

want and can't afford anything else, so perhaps a change of emphasis here would help to stress that life isn't all gadgetry.

I have to agree that too many patterns have the “mini-skirters” in mind. I sometimes think that everyone involved with design and fashion thinks that life ends at thirty. How about a mature model once in a while? I certainly don't want to be a fuddy-duddy grandma, but it would be nice to see some more suit patterns where elegance rather than colour impact was the design brief.

Please, carry on the good work with our magazines. Over the years I have been machine knitting, they have been of inestimable value (even if they do need a bit of a re-think now and then)!

With my best wishes for your “new” magazine.

**Yours sincerely,  
Sheila Clark  
Manchester**

**Dear Anne,**

I read with a certain amount of dismay the letter from Eve Whitelegg in the May issue of *MKM*. She may have something when she says that the average age of machine knitters is going up – probably, in my opinion, because so many mums go out to work now and have neither the time nor the enthusiasm for machine knitting (or any other hobby) when they have finished the household chores. (This information was gleaned from colleagues at work.) Personally, I have always thought hobbies deserved higher priority than housework but it seems that not everyone thinks this way.

Anyway, I took up machine knitting about 18 months ago when I bought a second-hand Passap Duomatic on a whim. After the usual frustrations, tantrums and despair, I eventually mastered this machine and have been hooked on machine knitting ever since. I now also have a Brother 965i to do the things the Passap won't – like transfer lace, weaving, thread lace, the electronics and so on.

Throughout my learning phase (which I am still in the middle of – do we ever know everything about our



machines?) I have found the magazines a wonderful resource and it saddens me to see them shrinking in number. I must say that I completely disagree with Eve in her vicious castigation of the garment patterns. I haven't been machine knitting very long but even I find it relatively easy to alter a garment pattern. Surely if a garment is too fussy, you simply knit it with less frills or fancy stitch work? If you don't fancy a sweater, halve the front and knit it a size larger to make a jacket; if you don't fancy yourself in a mini skirt – why is it so difficult to knit a few extra inches and make a more classic length? If you think the colours are garish, it is simple enough to choose subtle and delicate colourways instead – I simply cannot understand her complaints.

With stitch patterns it is the same – they are not difficult to alter. I have adapted quite a few 24-stitch patterns for use on the Passap and vice versa, all you need is graph paper, so if Eve thinks a pattern is "spotty" why doesn't she alter it, or better still, design her own? Again, she doesn't like the garish colours – the answer is in her own hands! Why does she think it is "horrible" to mix techniques? I rather like a tasteful mix of Fair Isle and lace patterns.

Articles – what is she complaining about? I have learned lots of things from the magazines, including about maintenance. I have recently installed DesignaKnit 6 on to my computer and am working to get used to it – though not hard enough. I keep going back to my Marion

Nelson cards I'm afraid, but there are quite a lot of articles on DesignaKnit in the magazines and through them and, with perseverance, I expect to get to grips with it.

As I said, I was sorry to read such a negative and inward-looking letter. Surely we machine knitters are an outward-looking lot? We have mastered a complicated piece of machinery and, flushed with success like this, want to spread our wings and try imaginative and experimental techniques. Some of the articles and garments in the magazines may not be to our taste today – but who knows where our fancy will take us tomorrow? Age is not a factor in this magic world – nor is the compartmentalising of garment styles into age suitability – if you want to wear a mini skirt at 60, why not if you have good legs? Whatever age machine knitters are, our horizons should be expanding and our minds open to new directions, not shrinking and backward looking.

Enough said – I love the magazine and oh, Eve was right about liking to see articles on our favourite designers – like Iris Bishop, Andy Levick, Jo Newton, Angela Coryn and many others – they must be fascinating people with a story to tell of how they got into machine knitting design in the first place, their approach to design and so on.

With best wishes and don't alter the magazine too much.

Yours sincerely,  
Mina Caulfield  
Hull

Thinking I was being very clever, I moved the Deco in order to match the pattern at the sides and began to knit one of the fronts. Again, all went well until I had cast off, when I found that the pattern did not match on the shoulders and therefore the sleeves would not match either. This was when cold panic set in!

I rang a friend who I knew had done a City & Guilds course and asked if she could help me. We decided that a mismatch at the sides was the only solution and that, instead of a full star, an extended star would be acceptable.

As Nina does not encourage you to buy excess yarn, I knew I hadn't enough to knit an extra front so all I could do was the unthinkable – I would have to pull it out! I sat on the floor and, using empty cones, began the task of pulling out the different colours and winding them by hand on to the empty cones. I had to wind in sequence in order to be able to re-knit. However, it was not such a hard task. Even the mohair unravelled without mishap, although it did look rather the worse for

wear and I was worried that it might not knit up again looking as good as before. My fears were groundless; no difference could be seen. I had no further problems after this and was able to finish the coat completely.

Nina had asked me to let her have a photograph of the finished coat, so before I sent it off to Eve, I persuaded the photographer, Syd Neville, who works with me at The Bowes Museum, to take some pictures and one of the secretaries, Rebecca Rowlinson, to model the coat for him.

The finished coat is very light in weight, but lovely and warm to wear, I am told by my delighted daughter-in-law. The Nina Miklin yarns I used were the Pure Lambswool Roma and Milan which is 80% Super Kid Mohair. There were seven shades of Roma – dark grey, dark pink, yellow, light blue, dark blue, light pink and natural and three shades of Milan – purple, turquoise and light grey.

My next project is one of Edward Taylor's designs and yes, you have guessed, I shall be using Nina Miklin yarns.

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Designed by

# FOR BOYS OR GIRLS

9

Fran Francis

## KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

## BACK

With carriage at right and using MC, cast on 98 [106, 114, 122, 130] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT+1, cont in Fair Isle patt, K 38 rows. Cont in st st and MC \*. Using MT, K 92 [110, 128, 142, 160] rows. RC shows 130 [148, 166, 180, 198].

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

## MATERIALS

**Bramwell Fine 4-ply.** (Yarn Guide No.11.)  
1 x 500 g cone in Navy Blue (MC).  
A small amount in White (C).

## GARMENT WEIGHT

Finished garment in third size weighs 210 g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779311.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

## MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.  
Actual size 71 [77, 83, 88, 94] cm, 28 [30½, 33, 35, 37] in.  
Length to shoulder 39 [43, 47, 50½, 54½] cm, 15½ [17, 18½, 20, 21½] in.  
Sleeve seam 33 [36½, 40, 44, 48] cm, 13 [14½, 16, 17½, 19] in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

27 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## FAIR ISLE PATTERN

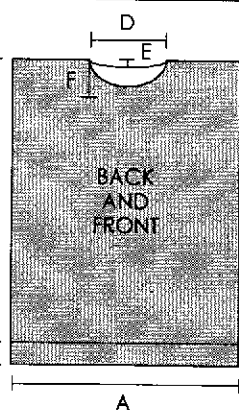
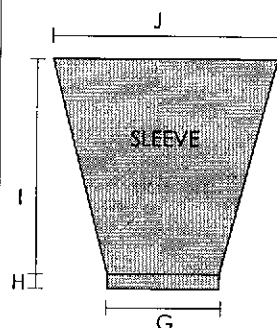
\* Insert card and lock on first row of part A. K 2 rows MC and 2 rows C. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 4 rows. Cont in st st. K 2 rows C \*. Lock card on first row of part B. K 4 rows MC and 2 rows C. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 8 rows. Lock card on first row of part A. Cont in st st. K 2 rows C, 4 rows MC and 2 rows C. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 4 rows. Remove card. Cont in st st. K 2 rows C. These 38 rows form part.

## SHAPE NECK

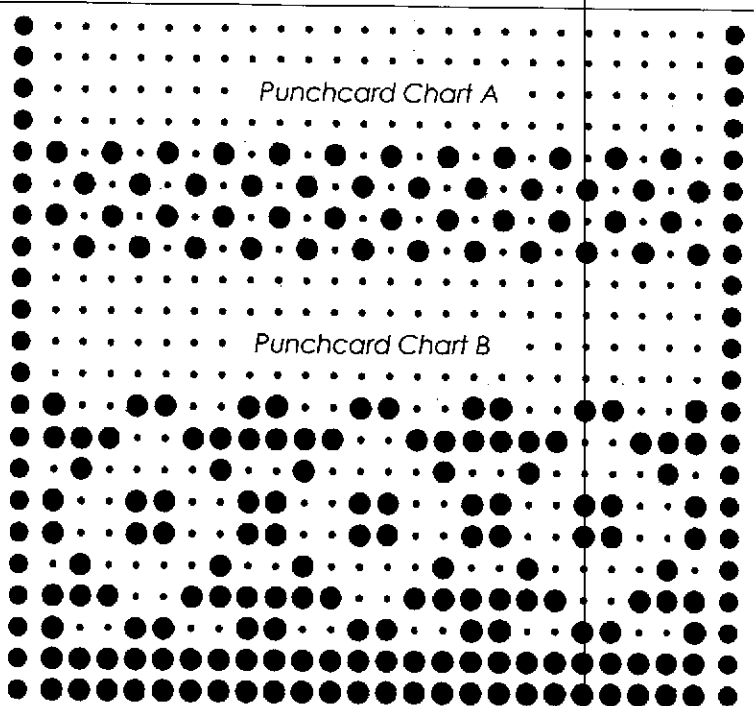
Using nylon cord, K 67 [71, 75, 79, 83] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. 23 [27, 31, 35, 39] sts. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 36 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish

## Diagrams

- A = 36 [39, 42, 45, 48] cm  
B = 7 cm  
C = 32 [36, 40, 43.5, 47.5] cm  
D = 19 cm  
E = 2 cm  
F = 7 cm



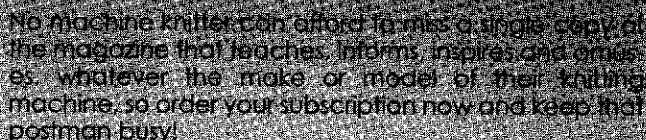
- G = 20 [20, 22, 22, 23.5] cm  
H = 5 cm  
I = 28 [31.5, 35, 39, 43] cm  
J = 42 [42, 44, 44, 45.5] cm











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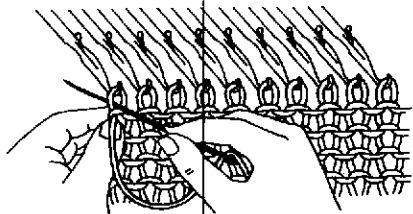
Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

The answer is simple – just take the weights off and roll the comb forwards as high as required and place the weights over the comb again from the back. Then carry on knitting – it balances beautifully!

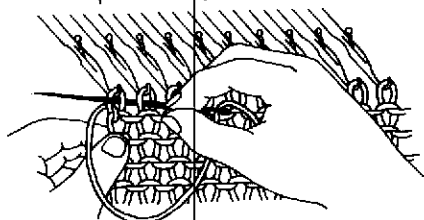


## CAST OFF USING BACK STITCH METHOD

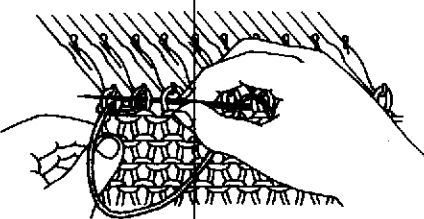
Knit last row and break the yarn, leaving the end three times the width of the knitting.



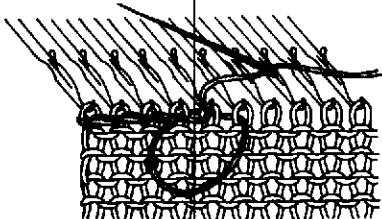
- A. From the left end:  
1. Thread the Tapestry Needle. Insert it into the first stitch and pull the yarn through.



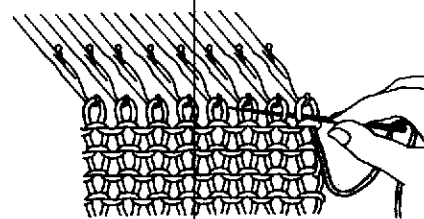
2. Insert the Tapestry Needle in through the second stitch and out through the first stitch.



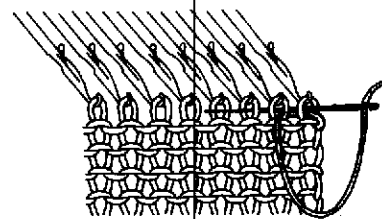
3. Insert the Tapestry Needle in through the third stitch and out through the second stitch.



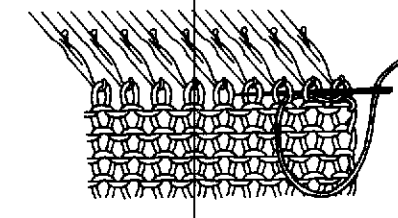
4. Repeat steps 2-3. Close the last stitch by oversewing once.



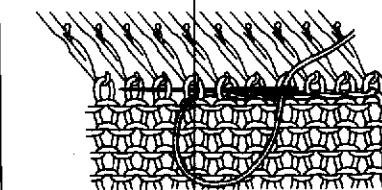
- B. From the right end:  
1. Insert the Tapestry Needle in through the first stitch and out through the second stitch.



2. Insert the Tapestry Needle in through the first stitch and out through the third stitch, omitting the second stitch.



3. Insert the Tapestry Needle in through the second stitch and out through the fourth stitch, omitting the third stitch.



4. Repeat in the same way for the remaining stitches.

This versatile cast off edge is clearly illustrated in these excellent drawings taken from a Silver Reed manual and we thank Silver Reed for their permission to reproduce them.

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## GRANDPA

10

Betty Meeds

### PATTERN RATING

\* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines.

### MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

A small amount in Pale Peach (MC), Oak (A), Yellow (B), Sandstone (C), Blue (D), Black (E) and White (F).

Oddment in Red (G).

Polyester stuffing.

### WEIGHT

Finished doll weighs 200 g.

### PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

### MEASUREMENTS

Height approximately 43 cm, 17 in.

### TENSION

We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

### KNITTING NOTES

a) We used knit side of knitting as right side.

### LEGS, BODY, HEAD & HAT FIRST LEG

Push 52 Ns at left of centre 0 to WP. \* Using A, cast on by hand. Set RC at 000. Using MT, K 40 rows \*. Using WY, K a few rows and release from machine.

### SECOND LEG

Push 52 Ns at right of centre 0 to WP. Work as for First Leg from \* to \*. Push 52 Ns at left of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 104 sts. Unravel WY.

### BODY

K 30 rows. Using E, K 5 rows for belt. Using B, K 35 rows for shirt.

### HEAD

Using MT-1 and MC, K 33 rows.

### HAT

Using MT+1 and D, K 16 rows. Make a hem by placing loops of first row worked in D on to corresponding Ns. Set RC at 000. Using MT-1, K 36 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

### SHOES (KNIT 2)

Push 15 Ns to WP. Using C, cast on by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st at each end on next and every foll 3rd row until there are 25 sts. K 15 rows.

### SHAPE TOE

Dec 1 st at each end on next and every foll 4th row until 13 sts rem. K 4 rows. Inc 1 st at each end on next and every foll 4th row until there are 25 sts. K 15 rows. Dec 1 st at each end on next and every foll 3rd row until 15 sts rem. K 2 rows and then cast off.

### ARMS (KNIT 2)

Push 7 Ns to WP. Using B, cast on by hand. Set RC at 000. K 1 row. Inc 1 st at beg of every row until there are 27 sts. K 1 row. Cast on 5 sts at beg of next 2 rows. 37 sts. K 32 rows and then, using MT-2 and MC, K 15 rows for hand. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row and then break off yarn, thread end through sts and release from machine. Pull up yarn, secure and join seam.

### NOSE

Push 7 Ns to WP. Using MC, cast on by hand. Set RC at 000. K 13 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn and gather around edge of nose. Push a small amount of stuffing into nose. Pull up tight and secure.

### POCKETS (KNIT 2)

Push 15 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 5 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 20 rows. Cast off.

### BRACES (KNIT 2)

Push 4 Ns to WP. Using E, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-4, K 140 rows and then cast off.

### MOUSTACHE (KNIT 4)

Push 3 Ns to WP. Using F, cast on by hand. Set RC at 000. Using MT, K 1 row. Inc 1 st at beg of every row until there are 9 sts. K 5 rows. Dec 1 st at beg of every row until 1 st rem. Break off yarn, thread end through st and release from machine.

### MAKING UP

Fold shoes in half at toe and join side seams, leaving back open. Stuff. Tuck in edges at back of shoes and join cast on to cast off edge. Join inside leg seams. Join back seam of body, head and hat, taking care not to catch in hat brim. Join hat brim seam. Thread a length of MC, through first row of

head. Stuff legs. Sew each leg on to top of shoes, allowing first 3 rows of legs to roll to right side. Stuff remainder of legs, body, head and hat firmly. Pull up yarn at neck, wind round neck, pull up tightly and secure. Thread ends into head to neaten. Pull up yarn at top of hat, putting in more stuffing, if required. Secure, threading ends into hat. Stuff arms. Sew arms to body, pushing in more stuffing as you close shaped top of arm. Mark position of eyes and nose with pins, leaving nine clear stitches between eyes. Sew nose to face. Using E, work three chain stitches over three rows for each eye. Using F, work a high-light into each eye. Using F, work 5 chain stitches above each eye for eyebrows. Then, with wrong sides of moustache together, sew round each pair. Sew the two pieces together at cast on edges. Position under nose and sew at centre only leaving sides of moustache free. Using G, work three long stitches under moustache for bottom of mouth. Sew pockets on to trousers with top edge slanting toward side of trousers. Sew braces to trouser belt, having them cross over at the back. Using C, embroider chain stitches down front of shirt for buttons.



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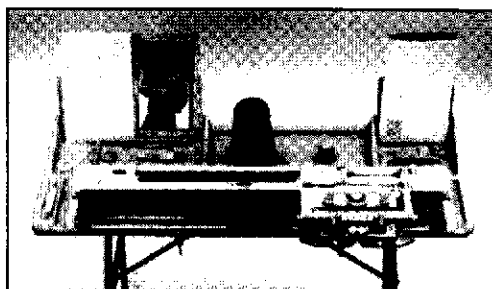
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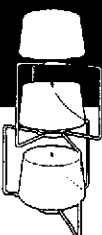
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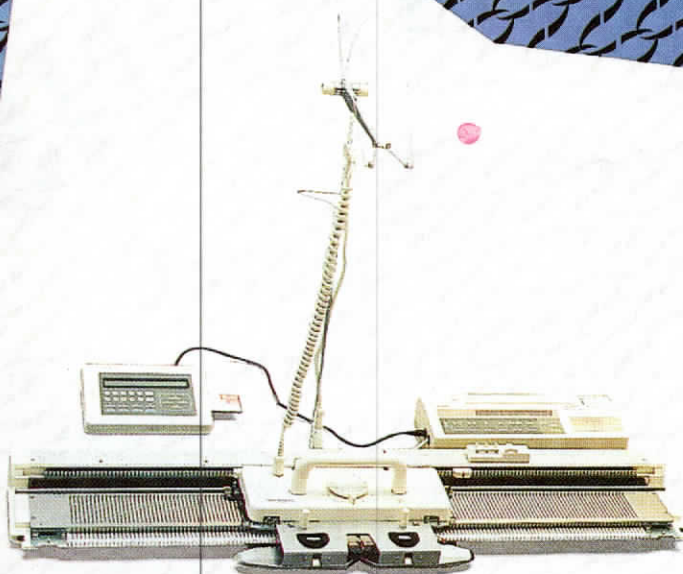
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